

PERFORMING MUSIC OF THE TRECENTO:
A CASE TO RETHINK OUR MODERN EDITIONS

BY

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To Jill

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1. INTRODUCTION

Fourteenth-century Italy is often referred to as the birthplace of the Renaissance due to the flowering of humanism-inspired arts; frescos by Giotto, sonnets by Petrarch, and ultimately the Cathedral of Florence with its magnificent dome. Although often neglected, this fourteenth-century flowering included music. Composers such as Francesco Landini and Jacopo da Bologna redefined the secular music of the Trecento. Thanks to the efforts of Willi Apel, Nino Pirrotta, Leo Schrade, Thomas Marrocco, and others, we have modern editions of nearly all the surviving pieces of Trecento Italy; however, these transcriptions lack the insight that more recent musicology has to offer. “None, however, are satisfactory, for they all predate the in-depth studies on the Trecento sources.”¹ Furthermore, the transcriptions leave too many of the performance practice issues unanswered, or more specifically, only partially answered. The goal of this project is to create a hybrid edition of a specific segment of Trecento music that is critical, but ultimately more useful to the modern performer. Because of the wealth of new research in the last twenty years, new transcriptions of each piece will be required, taking into account current scholarship on *musica ficta*, metric proportions, and various concordances. The most noticeable difference regarding these new transcriptions will be the choice of note-value reduction that will facilitate the use of

¹ Marco Gozzi, “On the text-music relationship in the Italian Trecento: the case of the Petrarchan madrigal *Non al so amante* set by Jacopo da Bologna,” *Polifonie* IV (2004): 205-6. For more enlightening remarks regarding the limits of editions printed before 1990, see Willi Apel, review of *Polyphonic Music of the Fourteenth Century. Vol. IV: The Works of Francesco Landini*, by Leo Schrade, *Notes*, second series, vol. 19, no. 3 (June 1962): 513. The outdated transcriptions include W. Thomas Marrocco, ed. *Polyphonic Music of the Fourteenth Century*, vols. 6-8; Nino Pirrotta, ed., *The Music of Fourteenth-Century Italy*; Schrade, Leo, ed. *The Works of Francesco Landini*, vol. 4 of *Polyphonic Music of the Fourteenth Century*; Johannes Wolf, ed., *Der Squarcialupi Codex: Pal. 87 der Biblioteca Medicea Laurenziana zu Florenz*.

minim equivalence throughout the divisions. The choice to transcribe all minims as eighth notes will simplify the performer's choices when the music moves from one division to another. This decision will be supported with contemporary theoretical treatises and with the music itself.

In order to identify a feasible number of pieces for this study, I chose those that have texts written by poets who we can identify. In "The Musical and Literary Tradition of Fourteenth Century Poetry Set to Music,"² F. Alberto Gallo has identified the authors of approximately forty-two texts on the basis of the poem's presence and attribution in non-musical text manuscripts. From this group I chose pieces from composers working in the mid to late Trecento (for reasons that will be discussed below), Niccolò da Perugia (fl. second half 14th century), Donato da Firenze (fl. second half 14th century), Gherardello da Firenze (c. 1320/25-1362/3), Lorenzo da Firenze (d. 1372/3), as well as the most prolific composer of the time, Francesco Landini (c. 1325-1397).³ I further narrowed the scope by identifying seventeen pieces that have never been recorded and whose recordings are out-of-print or are inaccessible because they exist on outdated media.⁴

The texts themselves present special challenges. There are abundant variants in the sources, many merely orthographic, but there are also modifications of words and phrases,

²F. Alberto Gallo, "The Musical and Literary Tradition of Fourteenth Century Poetry Set to Music," in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, ed. by Ursula Günther and Ludwig Finscher (Kassel: Bärenreiter, 1984), 55-76.

³Little is known about these composers, save Francesco Landini. Landini's life is most thoroughly chronicled in Filippo Villani's *Liber de origine civitatis Florentiae et eiusdem famosis civibus* and is by far the most prolific composer included in this study. It is also widely recognized that several of the texts he set to music were his own. Niccolò da Perugia has set approximately 50 Italian texts, several of which were written by Franco Sacchetti, which suggests he spent some time in Florence. Donato da Firenze has 17 pieces that survive. Sacchetti refers him as "Presibiter de Cascia," which is near Florence. Lorenzo da Firenze, also included in Villani's chronicle, was known as a teacher at San Lorenzo in Florence, and quite possibly taught Landini. All of his secular compositions are included in the Squarcialupi Codex.

⁴Insofar as can be determined from the Medieval Music Database, <http://www.lib.latrobe.edu.au/MMDB/index.htm> (accessed August 12, 2009.)

perhaps intended to better fit the music. A careful consideration of the poem's non-musical concordances together with a thorough musical-poetic analysis will be necessary in deciding how these texts should best be rendered. Attempting to establish a single critical text is an impossible and anachronistic task.⁵ Modern editions have done a disservice by purging variants from medieval texts, so I will present the texts and their variants as they appear in various musical and poetic sources in a side-by-side table for easy comparison. Lastly, the poems have been translated into English by Maria and Dr. H. Wayne Storey.

The study, analysis, and transcription of these pieces culminate in an audio recording by LIBER: Ensemble for Early Music, of which I am director.

⁵ Lauren Lambert Jennings, "Tracing Voices: Song as Literature in Late Medieval Italy" (Ph.D. diss., University of Pennsylvania, 2012), 50.

2. MUSICAL NOTATION

The main purpose of my transcriptions is to present the information contained in the manuscript in a clear and understandable fashion to facilitate the performer. My transcriptions of this mid-century Trecento repertoire are based on a minim equivalence throughout all the divisions. This decision is based on exhaustive readings of five contemporary treatises that deal specifically with fourteenth-century Italian notation as well as more than fifteen years of performing this repertoire. The relevant portions of these treatises have been summarized below. Perhaps the most complex issue in transcribing Trecento music is the interpretation of the so-called longanotation and how it has confused both medieval scribes and modern transcribers. I offer what I feel is a clearer solution with my transcriptions.

At first glance, the surviving music of the Trecento seems relatively easy to transcribe. Trecento notation superficially resembles modern notation with the note shapes being easily identified; however, it quickly becomes complicated due to the ever-changing notational and scribal practices of the time. This evolving notation causes difficulties for performers, particularly when a piece shifts to another division and the proportional relationship of note values becomes unclear. Marchetto of Padua (fl. 1305-1319), in his *Pomerium in arte musice mensurate* (c. 1319) is the first theorist to comprehensively discuss the mensural practices of Trecento composers and the first major treatise to discuss both the triple and duple division of the breve. Despite the thoroughness of his treatment of notation, a purely Marchettan system is not reflected in any of the extant manuscripts of Trecento music. Most of these manuscripts were

compiled long after the pieces were composed. Table 2.1 shows the dates for the main sources of Trecento music. Note that all of these manuscripts save the Rossi Codex postdate the assumed compositional date of the pieces in this study by at least thirty years.⁶

Table 2.1. Trecento manuscripts with their provenance, date, and abbreviations used in this study.

MS	Provenance	date	Abbr.
Vatican City, Biblioteca Apostolica Vaticana, Rossi 215 (Codex Rossi)	Padua-Verona region	c1370 (Pirrota)	<i>Rs</i>
Florence, Biblioteca Nazionale Centrale, Panciatichiano 26	Florence	c1400 (Pirrota, Nádas)	<i>Fl</i>
Paris, Bibliothèque Nationale de France, it.568	Florence	1400-1410	<i>Pit</i>
Paris, Bibliothèque Nationale de France, n.a.fr.6771 (Codex Reina)	north-east Italy (Padua-Venice region)	c1400–1410, section IV, 1430–40	<i>R</i>
Florence, Biblioteca Medicea Laurenziana, Med.Pal.87 (Codex Squarcialupi)	Florence	c1410–15 (Bellosi, Nádas)	<i>Sq</i>
London, British Library, Add.29987	Possibly Florence	c1425 (Pirrota)	<i>Lo</i>

Scribes were therefore required to interpret an old style of notation into a newer style, often without a strong knowledge of the older style. According to Marco Gozzi, “In all likelihood the scribes of *FP*, *Pit*, *Lo*, and *Sq* were also completely ignorant of Marchettan theory.”⁷ In John Nádas’ exhaustive dissertation on scribal practices and manuscript production, he writes:

Substantial evidence reveals that much of the Trecento repertory was originally notated in a form more completely Marchettan than the translated, Northern influenced forms in which so much of it now survives. The MSS also indicate that some scribes went to unusual lengths to clarify ambiguous aspects of the notation in their exemplars (e.g., superfluous use of dots in indicating *divisiones* or for preventing unwary alteration). The major problem is that at the time the MSS were copied, many notational features were in a state of flux; scribes, Italian or

⁶ Stanley Boorman, et al. "Sources, MS." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50158pg8> (accessed June 20, 2012).

⁷ Marco Gozzi, “New Light on Italian Trecento Notation” *Recercare* 13 (2001): 50.

otherwise, no doubt had to exercise a good deal of text-critical judgment in their work, for they were expected to handle a wide range of notational problems. In this respect, scribes felt free to make any alterations that would in their eyes improve or clarify readings in the compositions.⁸

This "northern influence", (i.e. French, following Phillippe de Vitry's writings), became stronger as the century progressed. It is this northern influence that led scribes to interpret, clarify, and in some cases "correct" the older notational style and was the genesis of what is now referred to as longanotation, discussed below.

It will be useful here to briefly summarize the progression of notation as it is explained in fourteenth-century Italian treatises and how this information has influenced my transcriptions. This summary will include Marchetto's *Pomerium* (c1319), the anonymous *De Diversis maneriebus in musica mensurabili* (c. 1330-40), the anonymous *Rubrice breves* (c1350), Johannes Vetulus de Anagnia's *Liber de musica* (c1360), and Prosdocimo de Beldemandis's *Tractatus practice cantus mensurabilis ad modum italicorum* (1412).

MARCHETTO DA PADOVA

POMERIUM IN ARTE MUSICE MENSURATE

The *Pomerium* establishes the relationship between the perfect and imperfect time unit (breve). According to Marchetto, "The imperfect time unit lacks at least a third part of the perfect."⁹ He continues with descriptions of the various divisions of the perfect and

⁸ John Nádas, "The Transmission of Trecento Secular Polyphony: Manuscript Production and Scribal Practices in Italy at the End of the Middle Ages," (PhD diss., New York University, 1985): 37.

⁹ Marchettus of Padua, "The Pomerium of Marchettus of Padua: a Translation and Critical Commentary," ed. and trans. Ralph Renner, (master's thesis, Washington University, 1980): 196.

imperfect breve in detail, which can be summarized in the following tables (Tables 2.2 and 2.3).¹⁰

Table 2.2. Perfect division of the breve according to Marchetto

Division				Note name
		■		
First	◆	◆	◆	Natural major SB
Second	◆ ◆	◆ ◆	◆ ◆	Minor SB
Second	◆ ◆ ◆	◆ ◆ ◆	◆ ◆ ◆	Natural SB
Third	↓ ↓ ↓ ↓	↓ ↓ ↓ ↓	↓ ↓ ↓ ↓	Minim

Table 2.3. Imperfect division of the breve according to Marchetto

Division				Note name
		■		Breve
First	◆		◆	Major SB
Second	◆ ◆		◆ ◆	Natural Minor SB
Second	◆ ◆ ◆		◆ ◆ ◆	First degree minim
Third	↓ ↓ ↓ ↓		↓ ↓ ↓ ↓	Second degree minim

It is upon this assertion of a 3:2 ratio between the perfect and imperfect breve that his descriptions of the divisions rests. It leads to conclude that the major semibreves are

¹⁰ For a thorough summary of the *Pomerium*, see Alexander Blachly, “Mensuration and Tempo in 15th-Century Music: Cut Signatures in Theory and Practice” (PhD diss., Columbia University, 1995): 63-75.

equal to one another in all divisions (i.e. *duodenaria* major semibreve is equal to an *octonaria* major semibreve). He further clarifies this in Treatise Three:

Therefore, two semibreves, no more, result from the first division of the imperfect time unit; and these [two] are equal in value and equivalent to two of the three semibreves of the first division of the perfect time unit. For this reason, they should be written alike, [for] they are equal both in value and also in nature . . .¹¹

This clearly establishes a theoretical basis for semibreve (major) equivalence throughout the divisions for music of the early Trecento.

Marchetto's treatise, particularly his discussion of time, is both a rational explanation and a philosophical justification of Italian notation.¹² It is the philosophical justifications that make interpreting the text difficult. One such example is his discussion of *senaria perfecta*, in which he says, "We cannot write a note which does not naturally contain at least one of the number of parts into which the time unit is divided; for (if we wrote such a note), it would not be singable."¹³ In other words, Marchetto is stating that the minim in *senaria perfecta* is the shortest singable note, so it stands to reason that the minim in *duodenaria* must be just as short, for if it were shorter, it would be unsingable. It stands, therefore, that the breve of *duodenaria* is twice as long as the breve in *senaria perfecta*.¹⁴ This directly conflicts with his system based on a fixed breve value.

Chapter Four of *Pomerium* includes a section titled "The refutation of a certain error," which introduces further confusion with additional philosophical explanations. In this section Marchetto attempts to explain the contradiction of both the perfect and

¹¹ Renner, "Pomerium," 204.

¹² Blachly, "Mensuration and Tempo," 64.

¹³ Renner, "Pomerium," 126.

¹⁴ Dale Bonge, "The Theory and Practice of Measure in Medieval Polyphony to the Ars Nova," (PhD diss., University of Michigan, 1975), 141. Bonge reaches the same conclusion.

imperfect breve containing six parts (*senaria perfecta* and *imperfecta*, respectively) but being unequal in value:

Two things can each be divided into the same number of parts, but this does not make any part of the one thing common to it and the other thing. For example, two lines can each be divided into the same number of parts – two, three, four, or more; yet no part of the one line can ever be common to it and the other line. Thus, even though, as more division of the imperfect time unit are made, some of them turn out to have the same number of parts as some divisions of the perfect time unit, nevertheless none of the parts of the imperfect time unit [either singly] or altogether, can ever be common to this [time unit] and the perfect time unit. For the nature of the imperfect time unit is essentially and of itself distinct from the nature of the perfect time unit; this is especially clear in the manner of singing according to the perfect and the imperfect time unit.¹⁵

This is an unsatisfactory explanation, which does not fully explain *senaria perfecta* and how it relates to the other divisions. Marchetto would be unable to admit that both *senaria perfecta* and *imperfecta* shared a minim equivalence because by doing so, the basic tenant of his treatise—the imperfect breve being two-thirds the value of the perfect breve—would be completely devalued.¹⁶

The validity of Marchetto's unequal minims in the *senaria* divisions is further challenged by simultaneous use of both *senaria perfecta* and *imperfecta* in the anonymous madrigal *Seguendo un me' sparver* (see Figures 2.1 and 2.2). At the beginning of the ritornello, the cantus bears the initials *.sp.* (*senaria perfecta*). The tenor bears, at the same location, the initial *.g.* (*senaria Gallica*, or *imperfecta*). This simultaneous occurrence can only be properly transcribed with equal minims.

¹⁵ Renner, "Pomerium," 210-11.

¹⁶ Blachly, "Mensuration and Tempo," 71-72.



Figure 2.1. *Seguendo un me' sparver*, superius excerpt. Rs f.3v¹⁷



Figure 2.2. *Seguendo un me' sparver*, tenor excerpt. Rs f.4

ANONYMOUS

DE DIVERSIS MANERIEBUS IN MUSICA MENSURABILI

This treatise is a fragmentary work (Anon. VII of Coussemaker, *Scriptores*, vol. 3) which Gallo dates c.1330-1340. The treatise discusses the values of the semibreves in each mensuration and the way in which they are notated. The semibreve with the descending tail followed by a regular semibreve ($\blacklozenge \blacklozenge$) has been replaced with a breve followed by a single minim ($\blacksquare \blacklozenge$). This is a characteristic of Vitry's French practice of imperfection, something Marchetto would never have allowed. While it does not specifically address minim equivalence, it does strengthen the argument by showing that French practice is being mixed with the Italian.¹⁸

¹⁷ Nino Pirrotta, ed. *Il Codice Rossi* (Lucca: Libreria Musicale Italiana, 1992): IIIv.

¹⁸ As mentioned by F. Alberto Gallo, *La Teoria della Notazione in Italia dalla Fine del XIII all'Inizio del XV Secolo*, (Bologna: Tamari Editori, 1966), 57.

ANONYMOUS
RUBRICE BREVES

The anonymous *Rubrice breves* (brief rules) continues to be based on the two classes of breve, perfect and imperfect, but includes seven independent mensurae, two more than Philippe de Vitry's French system. It is from his discussion of the various mensurae that we can gain valuable insight in support of the minim equivalence theory. Rather than dividing the whole into parts as Marchetto does, the author here refers to each mensurae by its highest number of divisible parts, the minim. Below are the most important excerpts that describe the various mensurae, beginning with the perfect, then followed by the imperfect.

[*Duodenaria*]

The regular perfect time is that in which there are placed within one time unit, twelve semibreves (which are called minims).

[*Novenaria*]

This is again the same time unit in quantity (i.e. where three semibreves are put for one time unit and are called "major semibreves") but divided into nine parts, and not twelve, and these again are called minims.

[*Senaria perfecta*]

This time is perfect with respect to division because it is divided into three parts, and afterwards into six and not beyond, because of the speed of its manner of singing. But with respect to quantity it is one-half of the above-mentioned perfect time of twelve divisions, and this time is called the "smaller perfect" time.

[*Ternaria*]

This time is perfect with respect to division because it is divided into three parts, and not beyond, because of its speed, but with respect to its quantity it is one-third of the above perfect time of nine divisions. [. . .] This time is also one-half of the imperfect time of six divisions, which is called the French *senaria*, and of the French manner in regard to quantity.

[*Octonaria*]

This time is called imperfect, because it is divided into two equal parts. This time is less than the above perfect time of twelve divisions by a third; for [this time] eight semibreves are written, called minims . . .

[*Quaternaria*]

This imperfect time is called “smaller” because it is divided into two equal parts, and after that into four.

[French *senaria*]

This time is called the “regular imperfect.” [. . .] And this imperfect time is less than the perfect time above (of the nine divisions) by a third part.¹⁹

The mathematical relationships between the divisions and notes can be readily devised from the text and clearly support an equal minim theory for most divisions. It is the interpretation of *novenaria* that leads to confusion. The difference lies in the interpretation of the following phrase: “This is again the same time unit in quantity (i.e. where three semibreves are put for one time unit, and are called “major semibreves”), but divided into nine parts, called minims.” Dale Bonge and others interpret this to mean the breve in *novenaria* is equal in value to the breve in *duodenaria*, thus establishing a 4:3 relationship between the minims of *.d.* to *.n.* respectively.²⁰ They assume the “quantity” (*quantitate*) here means the value of the breves, but I posit that it is the number of major semibreves which each breve contains is that which is equal, not the value of the breves themselves. Simply put, the equality between *duodenaria* and *novenaria* being referred to is the number of major semibreves each breve contains. From this we can infer that the minim is equal in value from *duodenaria* to *novenaria* allowing the mensural relationships in the *Rubrice breves* to agree with the other writings of the mid-century.

To show this difference more easily, Tables 2.4 and 2.5 display each note value as a total number of minims. Table 2.4 shows Bonge’s theory with *.d.* and *.n.* with an equal

¹⁹ Bonge, 97-110.

²⁰ Gozzi, “New Light,” 14-15, Blachly, “Mensuration and Tempo,” 77, and Bonge, 100.

number of minims. Table 2.5 shows the relationships if *.d.* and *.n.* have an equal number of major semibreves.

Table 2.4. Minim values according to *Rubrice Breves* (interpreted by Bonge)

Perfect					Imperfect				
	B	SBM	SBm	M		B	SBM	SBm	M
<i>.d.</i>	12	4	3	1	<i>.o.</i>	8	4	2	1
<i>.n.</i>	12	4		4/3	<i>.i.</i>	8	4		4/3
<i>.p.</i>	6	2		1	<i>.q.</i>	4	2		1

Table 2.5. Minim values according to *Rubrice Breves* (interpreted by author)

Perfect					Imperfect				
	B	SBM	SBm	M		B	SBM	SBm	M
<i>.d.</i>	12	4	3	1	<i>.o.</i>	8	4	2	1
<i>.n.</i>	9	3		1	<i>.i.</i>	6	3		1
<i>.p.</i>	6	2		1	<i>.q.</i>	4	2		1

JOHANNES VETULUS DE ANAGNIA *LIBER DE MUSICA*

The *Liber de Musica*, like the *Rubrice breves*, is in a complicated position of describing a fluid and transformative tradition that Gallo most aptly describes:

The *Rubrice breves* describe a system that is in the process of transforming under the influence of the [French] *ars nova*. In fact, their position is still an uncertain one, which can be placed in a near equilibrium between the *antiqua* and *moderna* traditions. On the other hand, the text that offers the new systematic placement of all the rhythmic measurements in a well-defined form, even affixing different temporal extensions to them in scientifically precise terms, is Johannes Vetulus de Anagnia's *Liber de musica*.²¹

²¹ F. Alberto Gallo. *La Teoria*, 65. English translation by Elizabeth Elmi.

Johannes' treatise (1360)²² is the only fourteenth-century treatise that assigns musical notes a precise temporal value. He does this by dividing large units of time into successively smaller units, beginning with the year, month, day, and continuing with the following subdivisions:

The day (*dies*: twenty-four hours) is divided into four quadrants (*quadrantes*);
 the quadrant (six hours) is divided into six hours (*horæ*);
 the hour (sixty minutes) is divided into four points (*puncta*);
 the point (fifteen minutes) is divided into ten moments (*momenta*);
 the moment (90 seconds) is divided into twelve ounces (*unica*);
 the ounce (seven seconds and a half) is divided into fifty-four atoms (*athomi*);
 the atom (14/100 of second) is indivisible.²³

The *unica* is the measure of *tempus perfectum minus seu medium* “and is represented by a four-sided note (that is, a perfect brevis), divisible into three parts.”²⁴ This statement is referring to the perfect breve of *novenaria*, making the temporal value of this breve 7.5 seconds.

Johannes also supplies us with the total lengths of the various *mensura*, from which we can extrapolate the temporal value of the minim in each division (see Table 2.6).

²² Gozzi, “New Light,” 17, suggests date later by two or three decades.

²³ Ibid.

²⁴ Johannis Vetuli de Anagnia. *Liber de Musica*, ed. by Frederick Hammond, (*n.p.*: American Institute of Musicology, 1977): 17.

Table 2.6. Temporal value of the minim in atoms²⁵

note name ²⁶	Number of Minims	Italian division	Atoms	Minim value in atoms
Temp. perf. maius	1 tempus=12 M	<i>duodenaria</i>	72	6
Temp. perf. minus	9 M	<i>novenaria</i>	54	6
Temp. perf. minimum	6 M	<i>senaria perfecta</i>	36	6
Temp. imp. maius	8 M	<i>octonaria</i>	48	6
Temp. imp. minus	6 M	<i>senaria imperfecta</i>	36	6
Temp. imp. minimum	4 M	<i>quaternaria</i>	24	6

Thus, a minim proceeds at a metronome marking of 72 bpm, a tempo far too slow to be practical.²⁷ Even though his results for a tempo seem erroneous, they are not without value. Johannes's deductions clearly show that at this point in the century, Italian music was most likely being performed with minims equal throughout the divisions.

This minim equivalence is typical of the French system described in *Ars nova*, ascribed to Philippe de Vitry (ca. 1323)²⁸ and has little to do with the earlier Marchettan theory. It is important to note that in his *Liber de Musica*, Johannes does not even mention the *puncti divisionis*, which are so prevalent in early Italian notation. He largely concerns himself with the correct interpretation of French elements, such as points of perfection and the syncope.

And through these four divisions are all divisions and modes known, notated, and executed, as shown in the example below. It might be asked why the divisions by 12 and by 8 are not included. To which, the response will be that because tempus 12 is composed of three measures of 4 divisions, and tempus 8 of two measures.

²⁵ Gozzi, "New Light," 18.

²⁶ These note names do not correspond to Vitry's use of the same name. For example, Vetulus's *tempus perfectum maius* indicates *duodenaria*, but for Vitry, it indicates *novenaria*. For more, see Gozzi, "New Light," 18.

²⁷ Ephraim Segerman, "A Re-examination of the Evidence on Absolute Tempo Before 1700-I" (*Early Music*, May 1996): 227-28 makes an interesting argument for the breve or semi-breve to be the "pulse" tempo, rather than the minim, as shown above.

²⁸ We can surmise this from his statement that equates the *tempus imperfectum majus* and *tempus perfectum medium*, see Gozzi, "New Light," 9.

And in imperfect divisions, as may be seen in 12 and 8, a variety of many and diverse symbols are required, and special semibreves with various and diverse appendages. And these and other divisions can be notated and recognized by three single notes, namely, by the major semibreve, minor semibreve, and the minim.²⁹

Furthermore, by treating *octonaria* and *duodenaria* as multiples of *quaternaria* rather than their own distinct divisions, he is outlining the basic premise of longanotation, which will be discussed below.³⁰

PROSDOCIMO DE BELDEMANDIS

TRACTATUS PRATICE CANTUS MENSURABILIS AD MODUM ITALICORUM

Although this treatise was written in the early fifteenth century, at least three decades after the music in this study was composed, it is included here because of Prosdocimo's admonition of the apparently common practice where Italians sang with equal minims.

Nor should anyone say that the Italian practice creates an unnecessary profusion in setting up an *octenaria* mensuration, which might appear to be double *quaternaria*, and a *duodenaria* mensuration, which might appear to be triple *quaternaria*, when the said multiples of *quaternaria* would appear to suffice for that purpose. For if we consider the matter carefully, [we shall see that] these two mensurations, *duodenaria* and *octenaria*, have not been set up unnecessarily . . . If we calculate these mensurations carefully and [then] sing them somewhat fast (*aliquantulum stricte*), we will find the *octenaria* mensuration reduced to the *senaria*, and *duodenaria* to *novenaria*. The two larger measures, you see, are in *proportio sesquiertia* [respectively] to the two smaller. Therefore, these mensurations have not been set up unnecessarily, because we could not have this *sesquiertial* proportion without them. But of course they would have been set up unnecessarily if they were sung as notated (*sub suo proprio esse*) instead of faster, that is, *octenaria* as double *quaternaria*, and *duodenaria* as triple *quaternaria*, as they are sometimes sung by ignorant Italian musicians.³¹

The opening of the *Tractatus* offers more evidence of this.

²⁹Johannis Vetuli de Anagnia, 75. Translation by Ross Duffin.

³⁰Gozzi, "New Light," 20.

³¹Prosdocimus de Beldemandi. *A Treatise on the Practice of Mensural Music in the Italian Manner*, Ed. and trans. Jay Huff, ([n.p.]: American Institute of Musicology, 1972): 27.

The art or practice of mensural music is discovered to be of two kinds: There is the Italian practice, which at present only the Italians use, and there is the French practice, which all Europeans now embrace except the Italians. Of late, however, even the Italians have taken to using French practice . . . ”³²

Prosdocimo is very precise when discussing the relationship between these divisions and quite demeaning to those who continue to sing these with equal minims.

LONGANOTATION

There exist two basic notational forms in *Sq*, the Italian (*brevisnotation*) and the French (*longanotation*). The longanotation is “a modernized notation, in which the *octonaria* and *duodenaria* measures are replaced with *quaternaria* modal units (imperfect mode for *octonaria* and perfect for *duodenaria*, respectively), while the other meters with which these two may alternate are left unaltered.”³³ More simply put, it was an attempt by later scribes to eliminate the confusion surrounding the two sizes of identically written semibreves when dealing with the third division of the breve. An examination of Tables 2.2 and 2.3 above show that the semibreve (◆) is used for both the primary and secondary division of breve. This is not a problem when working in a division that does not require the third division of the breve—*novenaria*, *quaternaria*, *senaria perfecta* and *senaria imperfecta*—because the second division is often written using minims (◊). The divisions *octonaria* and *duodenaria* requires all three divisions, for which we only have two different note shapes, therefore two of these divisions must use the same note shape, hence the major and minor semibreve, both of which are written identically (◆). It seems likely that the scribes, already fluent in the later French notation, had difficulty dealing

³² Ibid., 11.

³³ Agostino Ziino. “The Musical Notation,” in *Il Codice Squarcialupi: Ms. Mediceo Palatino 87, Biblioteca Laurenziana di Firenze*, ed. F. Alberto Gallo (Firenze: Giunti Barbèra, 1992): 256-57.

with this peculiarity of early Italian notation and began using the longa (■) as the primary unit of measure, rather than the breve. In practice, this meant the scribes began to transcribe the major semibreve as a breve, and the breve as a long. They left the minor semibreves and minims unchanged (see Figures 2.3 and 2.4).³⁴ Of the seventeen pieces in this study, eleven begin one or both of their musical sections with a longa. This conversion allowed the scribe to use a different note shape for each of the necessary values in the third division. Modern editors have added note values at the bottom by transcribing minims in *octonaria* and *duodenaria* as sixteenth notes, rather than transcribing the notation with an added note value at the top as our medieval colleagues did; they essentially reversed the idea of longanotation. It seems only logical for a modern transcription to reflect what the medieval scribe has done; add a larger note value at the top (the longa) and have all minims transcribed with the same shape, eighth notes.

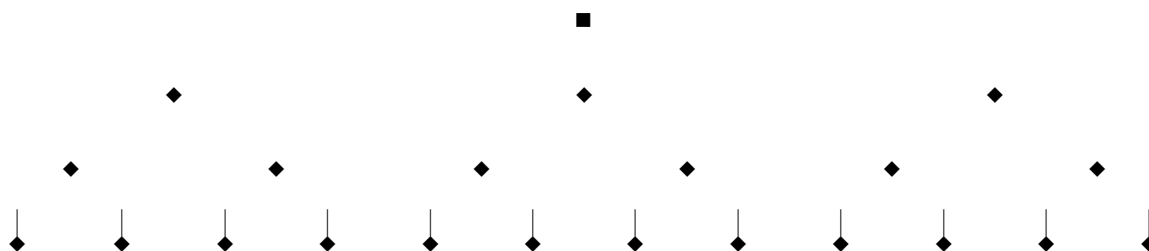


Figure 2.3. *Duodenaria* transcribed according to Marchettus

³⁴ Blachly, Alexander, "Italian Ars Nova," in *A Performer's Guide to Medieval Music*, ed. Ross Duffin (Bloomington: Indiana University Press, 2000): 208.

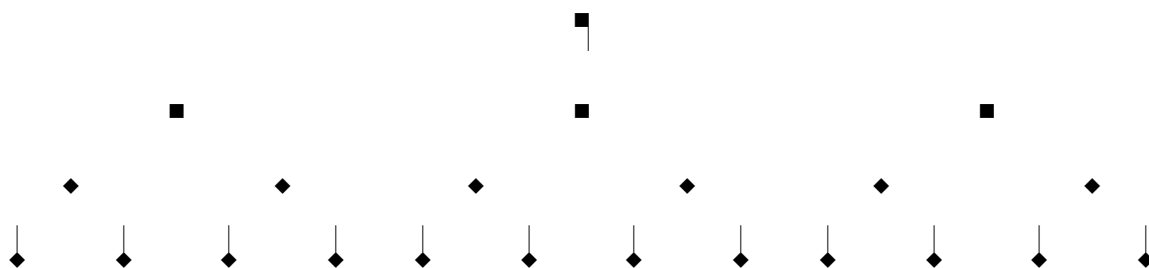


Figure 2.4. *Duodenaria* rewritten in longanotation

An examination of the notation in Donato's *Un bel girfalco* will serve as an excellent example in support of my decision to transcribe eighth notes as minims as it contains three different divisions within the piece. This madrigal begins in *octonaria*, switches to *senaria perfecta* at the end of the first strophe (measure 64 in transcription), and then to *duodenaria* for the ritornello. The piece appears in both *Sq* and *Pit* and the superius in both begin with two longs, a clear sign that it was written in longanotation. (see Figures 2.5 and 2.6)



Figure 2.5. Opening of Donato's *Un bel girfalco*, Sq 71v, top voice.³⁵

³⁵ F. Alberto Gallo, *Il Codice Squarcialupi: Ms. Mediceo Palatino 87, Biblioteca Laurenziana di Firenze* (Firenze: Giunti Barbèra, 1992.)

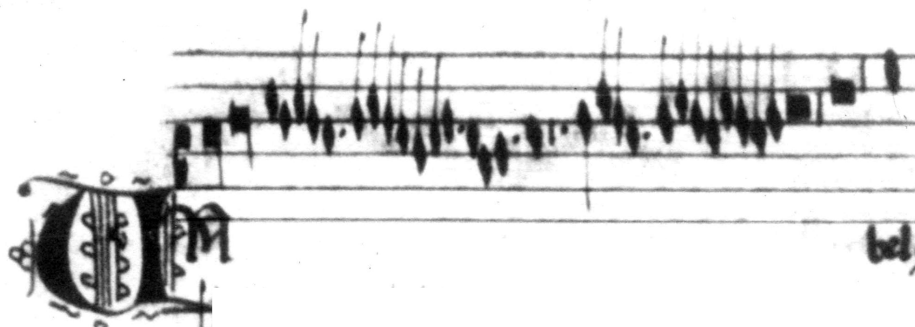


Figure 2.6. Opening of Donato's *Un bel girfalco*, Pit 15v, top voice.³⁶

Most twentieth-century editors have used similar methods when transcribing this piece. Johannes Wolf's solution was to further reduce the minims in *duodenaria* and *octonaria* to sixteenth notes, which to a modern performer indicates a faster progression of notes. In his 1955 transcription of *Un bel girfalco*³⁷ (see Figure 2.9) he begins by transcribing the longa as a single bar of *tempus imperfectum, prolatio minor*, using the symbol **C** (which does not appear in either manuscript). At measure 32 he transcribes the shift to *senaria perfecta* (clearly marked with a .*p.* in both manuscripts, see Figures 2.7 and 2.8) with a **6/4** signature, changing the minims to eighth notes. At the *ritornello*, he does not indicate a new time signature or division (despite the clearly marked .*d.* in both sources. See again Figures 2.7 and 2.8), but changes the minims back to sixteenth notes, as he did in the opening section of *octonaria*. Wolf does not suggest any mensural relationship and it is not clear what relationship he intends. If one were to keep the major semibreve of .*o.* (half note) equal to the semibreve of .*p.* (quarter note), the tempo of .*p.* would be unsingably slow.

³⁶ From microfilm.

³⁷ Johannes Wolf, *Der Squarcialupi Codex: Pal. 87 der Biblioteca Medicea Laurenziana zu Florenz* (Lippstadt: Kistner and Siegel and Co., 1955): 99.

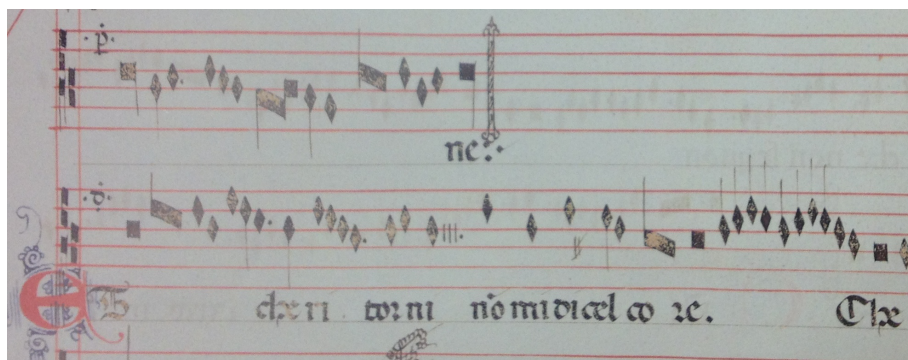


Figure 2.7. Detail of mensural shifts of *Un bel girfalco*, Sq 71v, tenor voice



Figure 2.8. Detail of mensural shifts of *Un bel girfalco*, Pit 16r, tenor voice

One of the earliest editors to specifically address longanotation was Nino Pirrotta in his prefatory notes to *The Music of Fourteenth-Century Italy*.³⁸ In Volume III, he states,

Still, it may be useful to recall how the characteristic types of division in the old Italian notation are rendered: basically reducing the semibreves of the original notation into modern quarter or dotted quarter notes, making the distinction, however, between slower *duodenaria* and *octonaria* ($=3\frac{1}{4}$ and $2\frac{1}{4}$) and the faster *senaria perfecta* and *quaternaria* ($=3\frac{1}{4}$ and $2\frac{1}{4}$).³⁹

By reducing the minim to a sixteenth note, he has made the third divisions of *duodenaria* and *octonaria* equal in length to the second divisions of *senaria perfecta* and *quaternaria*, respectively. His transcription of Donato's *Un bel girfalco*⁴⁰ (see Figure 2.10) is fundamentally the same as Wolf's, but he includes additional time signature changes in an

³⁸ Nino Pirrotta ed. *Music of Fourteenth-Century Italy*, vol 1 ([N.p.]: American Institute of Musicology): ii.

³⁹ Ibid., vol. 3, iii.

⁴⁰ Ibid., vol. 3, 37.

attempt to reflect the original notation. Pirrotta did not want the modern bar lines to break up what appears to be a larger rhythmic figure, so in *Un bel girfaco* he uses a starting meter of $2 \times \frac{2}{4}$ and then changes to “3” (indicating $3 \times \frac{2}{4}$) in measure 8 and then returns to “2” in measure 12. This is cumbersome to the modern performer and as Blachly writes “Even Pirrotta admits: ‘The good in this principle does not necessarily avoid the possibility that its application may in some cases apparently or even actually be open to discussion.’”⁴¹ At the mensuration shift in the opening strophe, Pirrotta suggests a 2:3 relationship from opening section in .o. to the new .p. (half note in .o. = dotted half note in .p.) or, major semibreve of imperfect time equals the breve of the perfect time. When moving to the *ritornello*, he suggests a dotted quarter in .p. = quarter note in .d., which is the same relationship as before but termed with different note values, adding to the confusion.

Thomas Marrocco, in his edition of Trecento music in *PMFC*, chose modern time signatures that do not distinguish *duodenaria* and *senaria perfecta* or *octonaria* and *quaternaria*. Throughout his editions, he uses $\frac{3}{4}$ for the former pair and $\frac{2}{4}$ for the latter. A performer will only know there was a change of division by reading the critical notes, as he includes no indication within the score itself. In his transcription of *Un bel girfaco* (see Figure 2.11) there is nothing in the score indicating the division has changed from *senaria perfecta* to *duodenaria* when moving into the *ritornello*, despite the appearance of .p. and .d. in the manuscript.⁴² His transcription ultimately follows Pirrotta’s but he

⁴¹ Blachly, “Italian Ars Nova,” 222

⁴² W. Thomas Marrocco, ed., *Italian Secular Music by Vincenzo da Rimini Rosso de Chollegrana, Donato da Firenze, Gherardello da Firenze, Lorenzo da Firenze*, vol. 7 of *Polyphonic Music of the Fourteenth Century* (Monaco: Éditions de l’Oiseau-Lyre, 1971), 180. Transcription on page 69.

does not suggest a proportion between the two sections, although he is using modern $\frac{2}{4}$ and $\frac{3}{4}$, so the proportion he is preferring is assumed to be half = dotted half.

As can be seen through the above examples, both theoretical and empirical, there is a strong argument for transcribing minims as eighth notes in all the divisions. By maintaining a consistency of reduction as in the authors transcription (see Figure 2.12), the performer can better deduce the original notation and make a more informed decision about proportion should they choose not to adopt a minim equivalence.

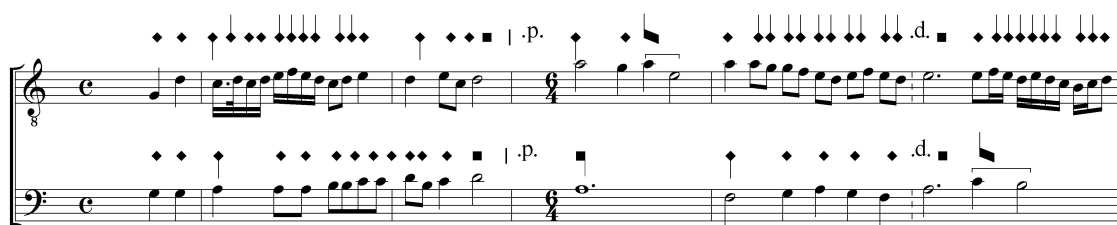


Figure 2.9. *Un bel girfalco* according to Wolf⁴³

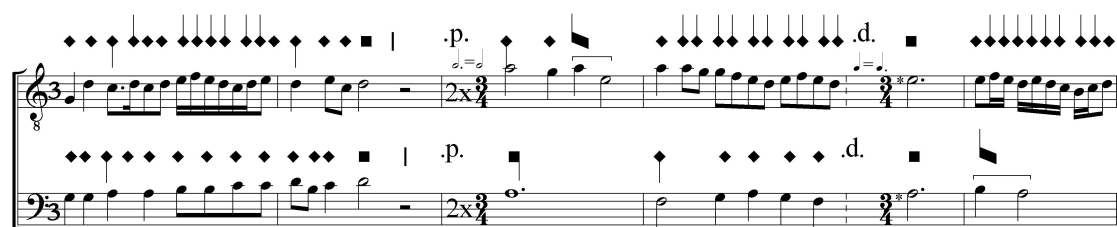


Figure 2.10. *Un bel girfalco* according to Pirrotta

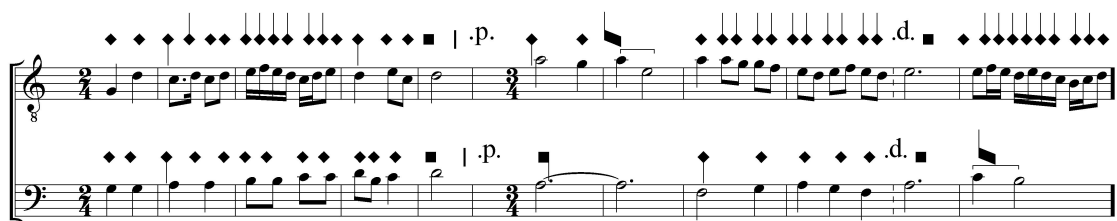


Figure 2.11. *Un bel girfalco* according to Marrocco

⁴³ In Figures 2.9-2.12, the dashed measure line indicates a jump to the beginning of the ritornello.

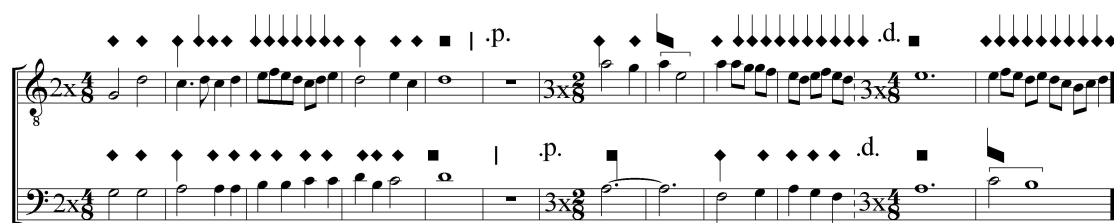


Figure 2.12. *Un bel girfalco* according to Hudson

3. LITERARY TEXTS

Understanding Trecento lyric poetry is a daunting task. The Italian peninsula was still a collection of city-states, often in conflict with one another, and use of the Italian language (such as it was) was still relatively new and by no means standardized, as Stephen Botterill points out:

To write in ‘Italian’ is never, in the fourteenth century, a straightforward or uninflected option, and vernacular texts must always be seen in their relations (which vary, of course, according to factors like authorship, genre, and audiences actual and implied) with a long-standing, internationally practised, institutionally supported, and culturally dominant traditions of writing in Latin.⁴⁴

Add to this difficulty our very fragmented view of the body of work produced in this time, the study of which is grossly overshadowed by the *tre corone* of Trecento literature, Dante, Boccaccio, and Petrarch. It would, therefore, require a thorough examination of each text, considering its individual political, social, geographical, and cultural context, a task outside the realm of this study. I will, instead, summarize the relevant portions of Italian literary theory as they pertain to the musical settings and use this summary to inform my text editing and underlay decisions. Appendix C presents the texts as they are found in various sources to facilitate a study of their concordances.

⁴⁴ Steven Botterill, “Minor Writers,” in *The Cambridge History of Italian Literature*, ed. Peter Brand and Lino Pertile (Cambridge: Cambridge University Press, 1996): 109.

POETIC FORMS AND PRESENTATION

Texts set to music in the Trecento typically fall into two categories of secular, vernacular forms: the madrigal and ballata. This terminology is also used to describe their musical settings. The madrigal consists of two or three three-line strophe called a *copule* or *terzetti* that are set to identical music (musical A section). These strophes are followed by a one- or two-line ritornello (musical B section), resulting in the typical form AaB.⁴⁵ Madrigals exist wherein each *terzetto* gets its own music, resulting in a musical form that is simply AB. This is the case with the through-composed *O giustizia*, where Niccolò sets all six lines of both *terzetti* to independent music.⁴⁶ The ballata typically consists of a *ripresa* (musical A section), two symmetrical *piedi* (musical B section), *volta* (musical A section), and a repeat of the *ripresa* resulting in the form ABbaA. A third musical form is the caccia. Caccia texts do not have a fixed form, but are often madrigals, hence the designation caccia-madrigal in some modern transcriptions. It is the canonic nature of the two upper voices that sets them apart from the madrigal.

According to John Nádas the *Squarcialupi Codex* was compiled by five scribes, four musical and one textual. Nádas describes the textual element as having been entered by “the work of a skilled, beautiful gothic hand, capable of maintaining consistency throughout a long project such as *Sq.*”⁴⁷ The textual scribe takes particular care in

⁴⁵ An uppercase letter indicates the first instance of a melody and text. An exact repeat of this section would use the same capital letter (i.e. AA is a repeat of the same music with the same text). The use of a lowercase letter indicates the same music as its corresponding capital letter, but with different text.

⁴⁶ Marrocco’s transcriptions of these madrigals in PMFC include a repeat sign at the end of the A section. This is both unnecessary and misleading.

⁴⁷ John Nádas, “The Squarcialupi Codex: An edition of Trecento Songs, ca. 1410-1415,” in *Il Codice Squarcialupi: Ms. Mediceo Palatino 87, Biblioteca Laurenziana di Firenze*, vol. 1, ed. F. Alberto Gallo (Firenze: Giunti Barbèra, 1992): 52.

spacing, allowing for the later addition of music.⁴⁸ He also presents the text in a manner that reflects its literary form. When the text is underscored directly below the music, there are very often periods, colons, or slashes to indicate the end of the poetic line. As is often the case in *Sq*, the second *pie*de of a ballata text is also underscored below the music. This double underscoring will be addressed below in Section 3 on Text underlay. When additional text is found in the *residuum*, the text is also laid out with an eye for the verse structure. *Non creder donna* can serve as a clear example of the care taken to present the literary texts in the *residuum*. (See Figure 3.1)

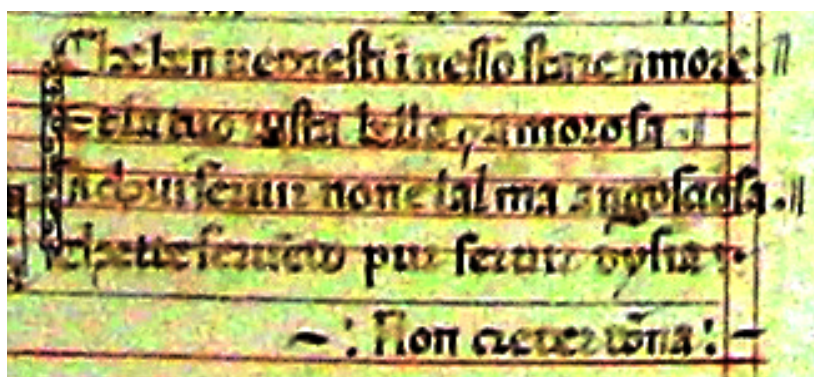


Figure 3.1. *Non creder donna*. *Sq* f. 136v

In addition to periods and colons, *Un bel girfalco* uses a combination of a colon and two vertical lines (:||) in the *residuum* to indicate line ends. Other pieces use a hierarchy of punctuation to indicate the level of finality, from least to most final: the period, the colon, and the colon followed by a dot (:·). This careful attention to the layout of the verse structure unfortunately does not carry over to the transmission of the actual texts. In a single piece, when multiple voices are underlaid, there are often discrepancies

⁴⁸ It is important to remember the order in which the elements of the MS were added, particularly when facing an ambiguous underlay in the manuscript.

between them. Some are simply spelling errors while others involve different vowels being added or dropped, which can significantly change the scansion of the text and subsequently the underlay.

VERSIFICATION AND SCANSIO

Proper scansion of a verse is essential when treating text underlay in the Trecento. Identifying the moments of *sinalefe* and *dialefe* is crucial, and there is often remarkable consistency between the musical sources. There are, however, instances where the scansion of a line could be open to a great deal of interpretation. Scholars assume that the rules of scansion had not been codified by this time and so the “application of scansion should be viewed, therefore, as a process ‘in progress’ that leaves room for different options.”⁴⁹ With this in mind, the basic rules for scansion are as follows:

Syllable count – Each isolated vowel counts as a syllable

When adjacent vowels occur in separate words, there are two possible solutions:

Sinalefe – The adjacent vowels in separate words are elided and count as one syllable. This can be done with more than two vowels.

e.g. *Con gli_o-chi_as-sai ne mi-ro* (7 syllables)

Dialefe – The adjacent vowels in separate words are separated and count as two syllables

e.g. *Et non **no** i-spe-ran-ça né con-for-to* (11 syllables)

When adjacent vowels occur in the same word:

Sineresi – The vowels are elided and count as one syllable. Sineresi cannot occur at the end of a line if the first of the two vowels is accented (...mío.) nor can it occur between *a*, *e*, or *o* and an accented vowel

e.g. *De l'a-ria_in brac-cio_a piom-bo giú mi ven-ne* (11 syllables)

Dieresì – The vowels are separated and count as two syllables. This never occurs when *i* serves to soften the pronunciation of a preceding consonant (i.e. *giorno*), when *i* is descended from a Latin *l* (e.g. *fiore/florem*), when a

⁴⁹ Abramov-van Rijk, Elena, *Parlar Cantando: The Practice of Reciting Verses in Italy from 1300-1600* (Bern, Switzerland: Peter Lang, 2009): 274-75. It should be noted that this text includes many points that have not been universally accepted by musicologists and is therefore referenced only as an English-language source for Italian poetic structure.

diphthong *ie* or *uo* is the development of a Latin *e* or *o* (e.g. *piede/pedem*), or when *i* is pronounced as *j* (*reietto*) or *u* as *w* (*guerra*)
e.g. *Che non t'in-cre-sce di mie pe-na ri-a* (11 syllables)⁵⁰

Word accents in Italian are relatively consistent with most words having an accent on the penultimate syllable. However, poetic verse accents are not as clear. Medieval writers did not mention the rules for verse accents in poetry, not because they were irrelevant or so obvious that no one thought to discuss them, but because of their sheer complexity.⁵¹ Abramov-van Rijk notes that, “modern literary theory stays clear of classical metric types, such as iambic, trochaic, dactylic, etc. when discussing Italian poetic verse.”⁵² The hendecasyllabic line does, however, exhibit the traits of iambic meter, an observation confirmed by Aldo Menichetti and Marina Nespor.⁵³ These traits are just that, however, as many of the accents are suppressed. We find as many examples that follow iambic metrical traits as those that do not.

Most of the poetic texts in this study, as well as the vast majority of the Trecento repertoire, contain hendecasyllable lines. According to Dante, this eleven-syllable line was the most popular and best suited to vernacular poetry.

Among all these the hendecasyllable is the superior, both because of the length of its rhythm and because of its capacity for thought, syntactical arrangement and words.⁵⁴

All Italian verse can have three forms, described here in terms of the hendecasyllable line. The first and most common form is *piano*, which has the *accento comune*⁵⁵ on the

⁵⁰ Robert Anthony Moreen, “Integration of Text Forms and Musical Forms in Verdi’s Early Operas,” (PhD diss. Princeton University, 1975): 10-12.

⁵¹ Aldo Menichetti, *Metrica Italiana: Fondamenti Metrici, Prosodia, Rima*. Padova: Antenore, 1993): 387, quoted in Abramov-van Rijk, 175.

⁵² Abramov-van Rijk, *Parlar Cantando*, 177.

⁵³ Menichetti, 94 and Marina Nespor, *Fonologia*, 298, quoted in Abramov-van Rijk, 176.

⁵⁴ Abramov-van Rijk, *Parlar Cantando*, 172.

⁵⁵ This accent is common to all line lengths

penultimate (tenth) syllable (e.g. *I'ò perduto l'alber e 'l tiMOne*). When a line ends with a word that has a final, accented syllable, that line is called *tronca*. This is still considered hendecasyllable even though the formal syllable count is only ten (e.g. *Se quella non misura con virTÙ*). Lastly, if the last word has an accent on the antepenultimate syllable, that hendecasyllable line is referred to as *sdrucchiola*. Despite its formal syllable count being twelve, it is still considered hendecasyllable.⁵⁶ This is rare and does not appear in the texts of this study. *Settenario*, the seven-syllable line, is perhaps the second most common line of the Trecento lyric. It is subject to the same rules as the hendecasyllable, where there are *piano*, *tronco*, and *sdrucchiolo* versions of *settenario* verse.

Determining the presence or absence of a caesura within the poetic line is also quite helpful when editing texts for a musical underlay. This can often inform you of the necessity of *sinalefe* or *dialefe*. The earliest description we have of the caesura as it relates to the hendecasyllable appears in Francesco Baratella's 1447 treatise, *Compendium particulare Artis Ritmandi in septem generibus dicendi*. Even though this postdates our period of study by nearly eighty years, its descriptions are useful for scanning the phrase.

Caesura, or the division of verse that is called pause, will be lovely and appropriate if it is made in the third syllable, as in: "Cum' impio è/ chi no sta cum peccatore!," in the fourth, as in: "Poco parlar/ è de collor ch'èn sazi," in the fifth, as in: "El bon rectore è/ quel che i soi nutrica," in the sixth, as in: "Non ti dismentegar/ l'alto commando," in the seventh, as in: "Chi de l'amor divino/ pur se impiglia." After this, no caesura or division is made, except by those ignorant of art. But the fifth and seventh caesuras are the most harmonious in their gentleness.⁵⁷

⁵⁶ Abramov-van Rijk, *Parlar Cantando*, 173-4. Philologists use the term paroxitonic for *piano*, oxitonic for *tronco*, and proparoxitonic for *sdrucchiolo*.

⁵⁷ *Ibid.*, 169.

This last sentence refers to two specific genres of hendecasyllable, *a minore*, where the caesura falls after the fifth syllable, and *a maggiore*, where it falls after the seventh.

Philologists debate the validity of the caesura and most agree that it is not obligatory in the Trecento lyric.⁵⁸ There are times, however, when knowledge of a caesura can help with the text underlay. The second line of the first *terzetto* of Niccolò da Perugia's *Nel meço* can easily be scanned with eleven syllables, but acknowledging the caesura after the fifth syllable obliges the performer to recognize the *dialefe* between *-te / e*. This leads to a much more natural cadence of the text with the rhythm, despite having twelve syllables. (See Table 3.1)

Table 3.1. Scansion of second line of Niccolò da Perugia's *Nel Meço*

1	2	3	4	5	6	7	8	9	10	11	12
tra	l'o-	ri-	en-	te	e	l'oc-	ci-	den-	t'è	giun-	ta
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

The text underlay in the manuscript supports this reading as well. (See Figure 3.2)

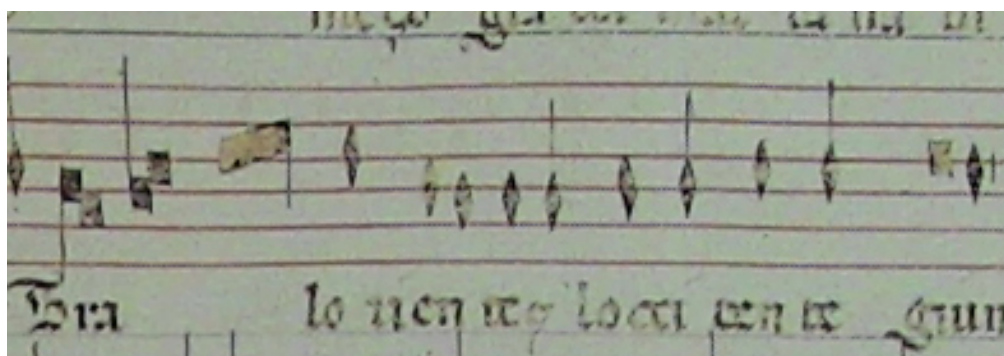


Figure 3.2. Detail of Niccolò da Perugia's, *Nel meço*, *Sq* f.82r, tenor

⁵⁸ Ibid., 180-81.

Often, the manuscript is not clear with regards to text underlay and the placement of a caesura is no help. In the first line of the *ritornello* of *I'ò perduto*, one must observe a *dialefe* between *no* / *isperança* in order to get a proper hendecasyllable line, but the underlay shown in *Sq* is unclear in the superius voice. Luckily it is laid out more clearly in the tenor voice, which can be used to underlay the superius. (See Figures 3.3-5)

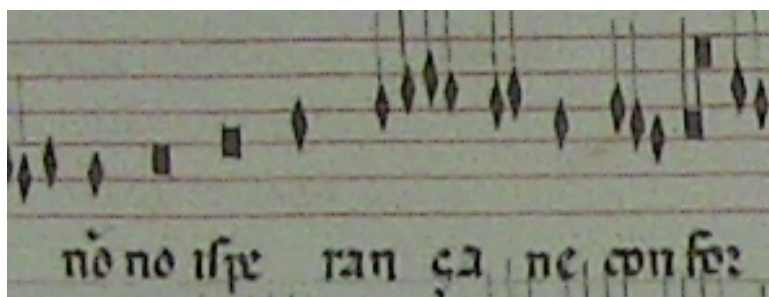


Figure 3.3. *I'ò perduto* superius excerpt, *Sq* f. 76-v

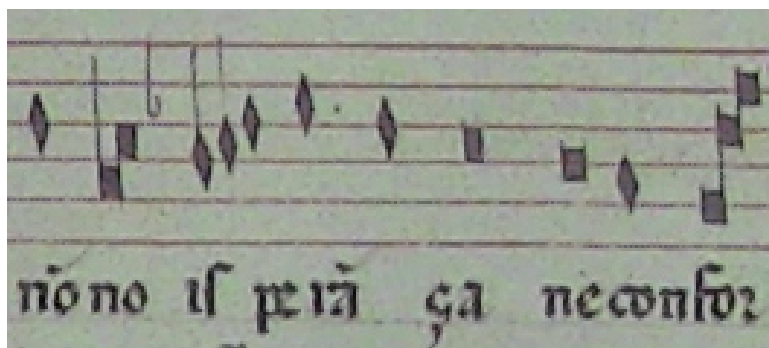


Figure 3.4. *I'ò perduto*, tenor excerpt, *Sq* f. 77r

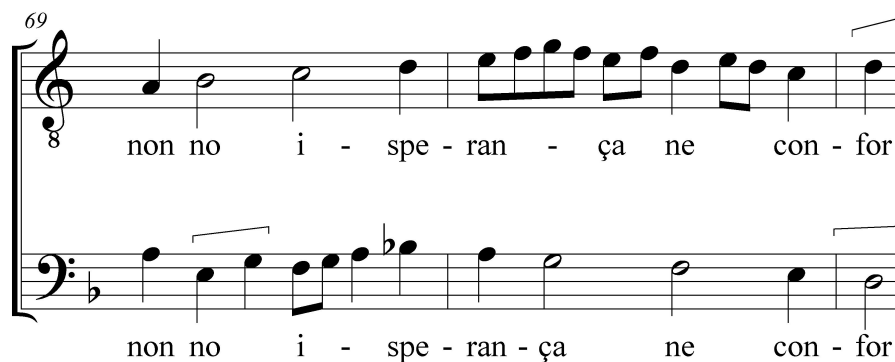


Figure 3.5. *I'ò perduto*, m. 69-70

A number of pieces in *Squarcialupi* are presented with incomplete texts, most often missing the second *piede* and *volta* of a ballata.⁵⁹ For some pieces, such as *I'vo bene*, it might be a matter of layout; the scribe simply had no space on the page for the additional text. Unfortunately that is the exception not the rule. Most of these pieces have plenty of space, often a blank staff or two below the last line of music. Since this study is focusing on pieces with specific text attributions, non-musical sources can be referred to for the remaining text, as has been done for *Sento d'amor*, *I'vo bene*, *De pon quest'amor*, *Non creder donna*, *Somma felicità*, *Donne e' fu*, and *Chi'l ben sofrir*. Most of the major poets, such as Petrarch, Boccaccio, and Sacchetti, have reliable modern transcriptions of their work. For the works of lesser-known poets, one must rely on collections such as Giuseppe Corsi's *Poesie Musicali del Trecento* and Giosuè Carducci's *Cantilene e Ballate Strambotti e Madrigali nel secoli XIII e XIV*.⁶⁰ Appendix C shows which modern sources were used for the text concordances.

⁵⁹ The double ballatas (*I'vo bene*, *De pon quest'amor*, *Non creder donna*, *Somma felicità*, and *Chi'l ben sofrir*) have a complete text for a single ballata, but the additional verses do not appear in the musical MS. I decided to record pieces with as complete a text text as I could locate.

⁶⁰ Giuseppe Corsi, *Poesie Musicali del Trecento* (Bologna: Casa Carducci, 1970). Giosuè Carducci, *Cantilene e Ballate Strambotti e Madrigali nei Secoli XIII e XIV* (Bologna: Forni Editore, 1871).

SUBJECT MATTER

The subject matter, which had blossomed from mainly love poetry to include moral, religious, and political subjects, also began to contain an objective psychological realism.⁶¹ The stylistic roots of these poems lie firmly in the *dolce stil nuovo* tradition of the previous century, exemplified in the lyric poetry of Guido Cavalcanti and Dante Alighieri.⁶² Reflecting this heritage, unrequited love remains the largest subject, as Landini's *Per seguir la speranza* shows in the first line: "In order to follow the hope that kills me, / Woman, I am trying to keep my desire hidden." These lyrics, like the frescos of Giotto, continued to move away from the cold, supernatural allegories of earlier medieval writers, to a more realistic depiction of nature and humanity. Niccolò Soldanieri's *Un bel girfalco* and Righe Belondi's *I' ò perduto* also focus on more earthly things with texts that are rich with vivid, realistic allegorical images. And perhaps as a reflection of the developing Florentine urban culture in which they were writing, the poems begin to use more caustic, visceral images like those of the woman's Janus-faced qualities in Niccolò's *Tal mi fa guerra*: "Always at war with me, she shows me only peace / Her mouth always thick with sweet honey; / and she slinks about with bitter gall."

⁶¹ Christopher Kleinhenz, "Dolce stil nuovo" in *Dictionary of Italian Literature*, rev. and expanded edition, ed. Peter Bondanella, Julia Conaway Bondanella and Jody Shiffman (Westport, CT: Greenwood Press, 1996): 187.


⁶² *Dolce stil nuovo* is a modern literary term appropriated from Dante's *Purgatorio* XXIV. For a concise but thorough explanation, see the introduction to Marc Cirigliano's *Guido Cavalcanti: The Complete Poems* (New York: Italica Press, 1992).

4. TRANSCRIPTIONS

As mentioned in the introduction, the transcriptions that follow are intended for performers. They aim to reflect the piece as it appears in the *Squarcialupi Codex* rather than a collation of sources, with exceptions noted in the critical apparatus. I have used the standard methods adopted by most musicologists for published critical editions. Each piece includes an incipit of the original notation. Division signs such as *.d.* and *.o.* are included in the score if they appear in the manuscript and surrounded by square brackets if they do not. Accidentals that appear in the manuscript are placed within the score; those that are suggested by the editor will appear above the note it affects. Square brackets above notes indicate the presence of a ligature in the original. Open and closed right angles above notes indicate coloration or void notation. Bar lines, repeat signs and measure numbers have been added for convenience.

REDUCTION OF NOTE VALUES

The most noticeable difference between these and other transcriptions of *Trecento* music is the reduction of note values. As argued above, I have chosen to represent the minim of each division as an eighth note, which means the breve could be a half note in *quaternaria*, a dotted half note in *senaria perfecta* and *imperfecta*, a “double-dotted” half note⁶³ in *novenaria*, a whole note in *octonaria*, and a dotted whole note in *duodenaria*. This is hardly innovative, as Kurt von Fischer and F. Alberto Gallo transcribed the Italian sacred music in *PMFC* volumes 12 and 13 in precisely this manner, though my time

⁶³ This note-shape  was used in the *PMFC* editions in order to represent a dotted half tied to a dotted quarter with a single note shape.

signatures differ slightly from von Fischer and Gallo. Instead of using $\frac{12}{8}$ to represent *duodenaria*, I chose to use $3 \times \frac{4}{8}$ which better represents the original minim groupings and facilitates performers thinking of the minims in three groups of four rather than the modern four groups of three (see Table 4.1). By having the minim in each division transcribed consistently as an eighth note, minim equivalence is much simpler to achieve when moving from one division to another. It does not, however, preclude a performer from choosing another proportion if they so choose.

Table 4.1. Time signatures assigned to divisions

Division	Time signature
<i>duodenaria</i>	$3 \times \frac{4}{8}$
<i>novenaria</i>	$3 \times \frac{3}{8}$
<i>octonaria</i>	$2 \times \frac{4}{8}$
<i>senaria perfecta</i>	$3 \times \frac{2}{8}$
<i>senaria imperfecta</i>	$2 \times \frac{3}{8}$
<i>quaternaria</i>	$2 \times \frac{2}{8}$

This reduction of note values is specifically intended to treat those compositions from the second generation of Trecento composers whose work suffers the most from the use of longanotation.⁶⁴

⁶⁴ Blachly, "Italian Ars Nova," 209. The composers are grouped into generations based on the evolution of genres. First genera: Giovanni da Cascia, Jacopo da Bologna, Maestro Piero, Vincenzo da Rimini. Second genera: Francesco Landini, Niccolò da Perugia, Bartolino da Padova, Gherardello da Firenze, Donato da Firenze, Lorenzo da Firenze, Egidio, Guglielmo di Santo Spirito. Third Generation: Johannes Ciconia, Grazioso da Padova, Paolo Tenorista, Andrea da Florentia, Matteo da Perugia, Giovanni da Genoa, Giovanni da Cinconia, Antonello da Caserta, and others.

MUSICA FICTA

Discussions of *musica ficta* may be the most numerous of any single topic in the performance of early music. The term itself is not clear and used differently from one author to the next. Therefore, I will use the term *musica ficta* to refer to those altered pitches that do not appear in the original sources and I will only comment on the theoretical history enough to explain my editorial decisions.⁶⁵

Contemporary treatises agree that there are two reasons why *musica ficta* should be used, by *causa necessitatis* (for necessity) and those by *causa pulchritudinis* (for beauty), the former being those used to resolve *mi contra fa* prohibition in perfect intervals, the latter being those used to adjust an imperfect consonance when it moves to a perfect consonance at a cadence. Margaret Bent offers two primary rules for the application of *ficta* in the Introduction of *Counterpoint, Composition and Musica Ficta*, which help define *causa necessitatis* and *causa pulchritudinis*.

- 1) that notated unisons, fifths, and octaves, understood from the context to be those at points of arrival or resolution, are to be intervallically perfect; and
- 2) that such perfect intervals are to be correctly approached, with a semitone interval in one of the approaching parts (*fa-mi* or *mi-fa*)⁶⁶

The medieval definition of cadence (*cadentia*), which is not the same as the modern tonal definition implying closure, can help in determining *musica ficta* via *causa pulchritudinis*. Jacobus of Liège (c. 1260-1330), in Book Four of his *Speculum musicae*, defines it thusly:

⁶⁵ For an excellent overview of the many current theories on the application of *musica ficta*, see Margaret Bent, "Introduction" in *Counterpoint, Composition, and Musica Ficta* (New York: Routledge, 2002): 1-59.

⁶⁶ Bent, *Counterpoint*, 32.

A cadence, insofar as it relates to the present argument, seems to mean a certain order or the natural inclination of a more imperfect concord to a more perfect one. For that which is imperfect is naturally inclined towards the perfect and to that which is better, just as weakness seeks the support of the strong. We therefore speak of “cadence” in consonances, when an imperfect concord strives to attain to the more perfect concord next to it, so that it may coincide with it and be joined to it.⁶⁷

These cadences do occur both at the ends of sections and pieces, and throughout a piece, sometimes in very “non-terminal” places. As to the actual application of the melodic and harmonic inflections,

Because the guidance for inflection given to us by theorists of the fourteenth century applied to dyadic pairs of voices, the decisions to inflect at cadences were made between the tenor and one other voice only. I did not make inflections based on the anachronistic “una nota super la semper est canendum fa” (‘a note above *la* is always to be sung *fa*) as that phrase does not appear before Praetorius, *Syntagma musicum*, iii, in 1618. Many cadences in my transcriptions have been altered, particularly those near the ends of poetic phrases, but some have been left unaltered for purely aesthetic reasons.

TUNING

LIBER’s performance aims to use Pythagorean tuning, meaning we have pure octaves and fifths, wide major thirds, and wide whole tones. We also incorporate Marchetto’s ideas of altering the size of the semitone according to its position in the piece. In his *Lucidarium*, Marchetto explains that a whole tone is divided into five parts. Any one of these parts is called a “diesis.” The semitone consisting of two parts is called “enharmonic,” that of three parts, the “diatonic,” and the semitone consisting of four out

⁶⁷ Bent, *Counterpoint*, 14. Translation by Bent and Leofranc Holford-Strevens.

of five parts is called “chromatic.”⁶⁸ His discussion of *ficta* (which he calls *musica falsa*) centers on its use in “coloring” the cadence, a term he suggests over “false” music in the *Pomerium*. He states that the signs of \flat *square* and \flat *round* indicate a division of the tone into an enharmonic and diatonic semitone whereas the sign of *musica falsa* (#) always divides a tone into a chromatic semitone and diesis.⁶⁹ Although it is impossible to derive exact ratios for these semitones, we attempted to make a difference between the chromatic and enharmonic semitones.

TEXT UNDERLAY

I began each transcription by underlaying each text exactly how it appears in the *Squarcialupi Codex*. With a few exceptions, this often produced satisfactory results for the first stanza set to the melody. Problems arise with the many pieces presented in *Sq* which have additional texts written under the music or in the *residuum*. This double underwriting, prevalent but inconsistent in *Sq*, can often times be misleading, and care must be taken when underlaying the second text.

Dante speaks of the importance of maintaining an equal number of syllables from one *piedi* to the next:

The feet necessarily receive from one another an equality and arrangement of verses and syllables, since in no other way could the repetition of the melody be made. I add that this same must be observed in the versus [pl.].⁷⁰

⁶⁸ Marchettus of Padua. *The Lucidarium of Marchetto of Padua: A Critical Edition, Translation, and Commentary*, ed. and trans. Jan Herlinger (Chicago: University of Chicago Press, 1985): 137-39.

⁶⁹ Renner, *Pomerium*, 53. For more on this see Pirrotta, “Marchettus de Padua,” 63 and Jan Herlinger, “Marchetto’s Influence: the Manuscript Evidence.” In *Music Theory and its Sources: Antiquity and the Middle Ages*, ed. by A. Barbera (Notre Dame, IN: University of Notre Dame Press, 1990): 241-44.

⁷⁰ Dante Alighieri, *Dante in hell: the De vulgari eloquentia: introduction, text, translation, commentary*, ed. and trans. Warman Welliver (Ravenna: Longo, 1981): 121.

Gidino da Sommacampagna makes a similar statement in his 1384 treatise on poetic recitation, *De li contrasti*.

As the first stanza is made, so must the other stanzas follow suit [. . .] All the subsequent stanzas should have the same number of verses and the same rhyme pattern as the first stanza.⁷¹

Fortunately, most of the second stanzas in this study adapt themselves quite easily to the music, most likely because the texts were written by accomplished poets. That is not to say there are not problems. The double underscored texts in the ballatas often mirrors the first, but as shown in Figures 4.1-2, this is not always the case. The positioning of the syllables in the second text of *Non so qual* seems to be haphazard, and the transcription must be adapted to achieve a satisfactory musical reading.

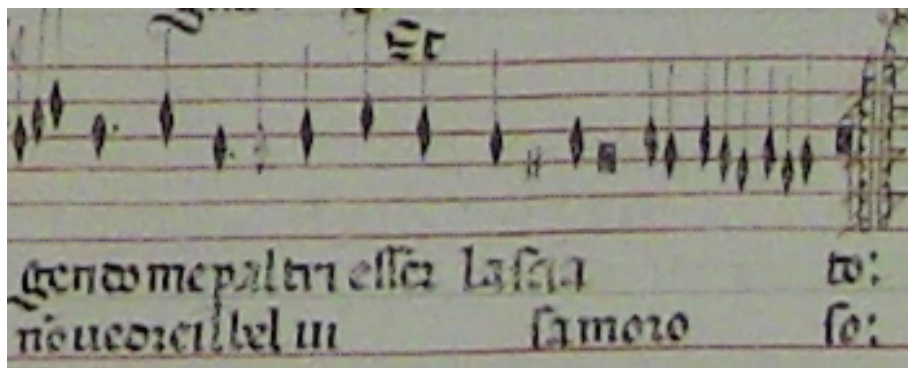


Figure 4.1. *Non so qual* excerpt, *Sq* f. 47



Figure 4.2. *Non so qual* modern transcription, m. 24-26.

⁷¹ Carlo Giuliani, ed., *De li Rithimi Volgari: Trattato di Gidino da Sommacampagna* (Bologna: Commissione per Testi di Lingua, 1968): 225, quoted in Abramov-van Rijk, 305.

There are also many places where the textual and musical line ends and the tenor line continues alone for two-three bars before starting the next line of text with an entrance from the superius. I often moved the tenor syllable earlier in these cases because I felt that the melodic information presented in the tenor's "solo" is new and therefore should begin a new line of verse (see Figures 4.3-4).

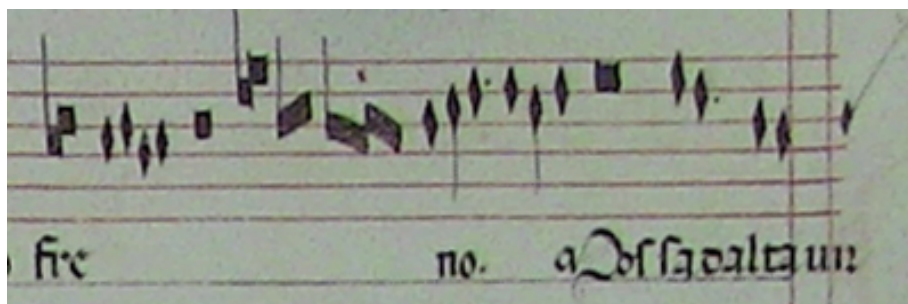


Figure 4.3. *O giustizia* tenor excerpt, *Squarcialupi* f. 85r



Figure 4.4. *O giustizia* excerpt, modern edition m. 18-20

Despite the text of the *Squarcialupi Codex* being carefully laid out there are still oddities beyond those already mentioned, such as spelling and word differences between the superius and tenor that can only explained by scribal error. For the musical transcription I added diacritic marks and apostrophes in order to conform to modern Italian and increase legibility. I left many "Tuscanized" spellings, such as the use of the *ç* instead of the modern *z*, when there is no chance of mistaking their meaning or pronunciation.

5. CONCLUSION

As this study has demonstrated, performers of Trecento music will never have a “correct answer” when dealing with either the musical or the poetic texts, and our current modern transcriptions are unsatisfactory. As in all performance, we must rely on the musicality of the performer to bring the written music to life, more so with medieval music. I have attempted to use historical theory along with the experience gained from fifteen years of performing this repertoire to shed light on what have been some of the most daunting questions regarding this repertoire. I recognize that my views are shared by some and contested by others. That is the nature of performance. Regarding the equality of the minim throughout the divisions, I believe this only holds true for those “second generation” Trecento composers. The music of Don Paolo da Firenze, Johannes Ciconia, Matteo da Perugia, and other later Trecento composers should fall more under Prosdocimo’s rules of *proportio sesquitertia* when switching from *octonaria* to *senaria* and *duodenaria* to *novenaria*. The later composers, along with Prosdocimo, were looking back to the older Italian notation of Marchetto and attempting to regain the range of subtlety available in that system which was not possible in the French system of equal minims. With earlier composers such as Jacopo da Bologna, I believe the Marchettan system of semibreve equivalence is more appropriate, but none of these rules should be thought of as unbreakable.

I admit that my first thought regarding the texts was to collect as many versions as possible and come up with a single, authoritative text. This idea was shattered very quickly with the sheer number of variants from source to source, and determining the

nature of each variant would be a futile task. In a conversation with Dr. H. Wayne Storey early on in the project, he said a critical edition would be a hollow exercise and that “Variance is key in performance and in these traditions.” When I suggested presenting the text as it appears in multiple sources, he said “I think your multiple transcriptions are such a major step forward that that's a good place to be for now . . .” I am grateful for his advice. Since the study of these poems has heretofore been relegated to the fringe of literary study, I hope that the presentation of these texts can be of some use to the further study of musico-poetical relationships in this repertoire.

APPENDIX A: MUSICAL SETTINGS OF POEMS IN THE *SQUARCIALUPI CODEX* WITH AUTHOR ATTRIBUTIONS IN NON-MUSICAL SOURCES

Poet/Poem	Composer	Poetic MS ⁷²	<i>Sq</i> folio
Cino Rinuccini			
4. <i>Con gli occhi assai ne miro</i>	Francesco Landini	BNCF Pal. 204; Ricc. 1118; Chigi M.VII. 142; Vat. lat. 3213; Patteta 352; Paris 554; FL XC Inf. 37	157v
Francesco Landini			
5. <i>De pon quest' amor giu</i>	Francesco Landini	Magl. VII 1041; Chigi L.IV.131	144r
7. <i>Per seguir la speranza</i>	Francesco Landini	Magl. VII 1041; BNCF Conv. Sopp. C.I.1746	166r
Franco Sacchetti			
12. <i>Chi 'l ben soffrir</i>	Niccolò da Perugia	Ash. 574; Redi 184; Chigi L.VIII.300	88v-89r
13. <i>Nel meço già del mar la navicella</i>	Niccolò da Perugia	Ash. 574; BNCF Pal. 315; Chigi L.VIII.300	81v-82r
6. <i>Non creder donna che nessuno sia</i>	Francesco Landini	Ash. 574; FL XC. Inf. 37; Magl. VII 1040; BNCF Pal. 204; Ricc. 1118; Chigi L.VIII.300; Chigi M.VII.142; Vat. lat. 3213	136v
16. <i>Povero pellgrin salito al monte</i>	Niccolò da Perugia	Ash. 574; FL XC. Inf. 37; FL XL 43; BNCF Pal. 204; Ricc. 1118; Parmense 1081; Chigi L.VIII.300; Chigi	84r

⁷² Jennings, "Tracing Voices," 343-353.

		M.VII.142; Patetta 352; Vat. lat. 3213; Paris 554	
8. <i>Somma felicità sommo tesoro</i>	Francesco Landini	FL XL.43; Parmense 1081	127v
Giovanni Boccaccio			
9. <i>Non so qual' i' mi voglia</i>	Lorenzo da Firenze	Magl. VII 1040; Chigi L.IV.131; Bologna 177.3	47r
15. <i>O giustitia regina</i>	Niccolò da Perugia	FL XL. 43; Parmense 1081	77v-78r
Gregorio Calonista di Firenze			
10. <i>Sento d'amor la fiamma</i>	Lorenzo da Firenze	Ricc. 1100	50r
Niccolò da Perugia			
17. <i>Tal mi fa guerra che mi mostra pace</i>	Niccolò da Perugia	Parmense 1081	91r
Niccolò Soldanieri			
11. <i>Ben di fortuna</i>	Niccolò da Perugia	Redi 184; Ricc. 1100	89v
3. <i>I' vo bene a chi col bene a me</i>	Gherardello da Firenze	Redi 184; Trivulziana 193; Chigi L.IV.131; Bologna 48	29r
2. <i>Un bel girfalco scese alle mie grida</i>	Donato da Firenze	Redi 184; Trivulziana 193	71v-72r
Righo Belondi			
1. <i>I' ò perduto l'albero</i>	Donato da Firenze	Ash. 569	76v-77r
Stefano di Cino ⁷³			
14. <i>Non dispregiar virtù</i>	Niccolò da Perugia	Redi 184; FL XL.43; Parmense 1081; Barb. lat. 3695	127v

⁷³ Of controversial attribution: The non-musical codex Prm¹, fol. 92r, attributes it to Sacchetti. Parmense 1081 attributes the text to Nicolo del proposto (Niccolò da Perugia).

APPENDIX B: LITERARY MANUSCRIPT SOURCES WITH ABBREVIATIONS⁷⁴

Alphabetical by Library

Library	Abbreviation
Bologna, Biblioteca Universitaria, 1072 XI 9	Bologna 1072
Bologna, Biblioteca Universitaria, 177.3	Bologna 177.3
Cape Town, South African Library, Grey 7 b 5	Grey 7 b 5
Florence, Biblioteca Marucelliana, C.155	Marucelliana C.155
Florence, Biblioteca Medicea-Laurenziana, Ashburnham 569	Ash. 569
Florence, Biblioteca Medicea-Laurenziana, Ashburnham 574	Ash. 574
Florence, Biblioteca Medicea-Laurenziana, Palatino 105	FL Pal. 105
Florence, Biblioteca Medicea-Laurenziana, Rediano 184	Redi 184
Florence, Biblioteca Medicea-Laurenziana, XC. Inf. 37	FL XC. Inf. 37
Florence, Biblioteca Medicea-Laurenziana, XL. 43	FL XL.43
Florence, Biblioteca Nazionale Centrale, II .II .61 (previously Magliabechiano XIII 44)	BNCF II.II.61
Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 640	Magl. VII 640
Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1040	Magl. VII 1040
Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1041	Magl. VII 1041
Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1078	Magl. VII 1078
Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1187	Magl. VII 1187
Florence, Biblioteca Nazionale Centrale, Palatino 204	BNCF Pal. 204
Florence, Biblioteca Nazionale Centrale, Palatino 288	BNCF Pal. 288
Florence, Biblioteca Nazionale Centrale, Palatino 315	BNCF Pal. 315
Florence, Biblioteca Riccardiana, 1100	Ricc. 1100
Florence, Biblioteca Riccardiana, 1118	Ricc. 1118

⁷⁴ Abbreviations from Jennings, "Tracing Voices," xi-xiii.

Florence, Biblioteca Riccardiana, 1280	Ricc. 1280
Florence, Biblioteca Riccardiana, 278611	Ricc. 278611
Genova, Biblioteca Universitaria, A.IX. 28	Genova A.IX.28
Lucca, Archivio di Stato, 107	Lucca 107
Lucca, Archivio di Stato, 266	Lucca 266
Milan, Biblioteca Trivulziana 193	Trivulziana 193
Parma, Biblioteca Palatina, Parmense 1081	Parmense 1081
Rome, Biblioteca Apostolica Vaticana, Barberino latino 3695	Barb. lat. 3695
Rome, Biblioteca Apostolica Vaticana, Chigiano L.IV .131	Chigi L.IV.131
Rome, Biblioteca Apostolica Vaticana, Chigiano L.VII .266	Chigi L.VII.266
Rome, Biblioteca Apostolica Vaticana, Chigiano L.VIII .300	Chigi L.VIII.300
Rome, Biblioteca Apostolica Vaticana, Chigiano L.VIII .301	Chigi L.VIII.301
Rome, Biblioteca Apostolica Vaticana, Chigiano M.IV .79	Chigi M.IV.79
Rome, Biblioteca Apostolica Vaticana, Chigiano M.VII .142	Chigi M.VII.142
Rome, Biblioteca Apostolica Vaticana, Patetta 352	Patetta 352
Rome, Biblioteca Apostolica Vaticana, Vaticano latino 3195	Vat. lat. 3195
Rome, Biblioteca Apostolica Vaticana, Vaticano latino 3213	Vat. lat. 3213
Treviso, Biblioteca Comunale 43	Treviso 43
Venice, Biblioteca Nazionale Marciana, XIV, lat. 233	Marciana 223

Alphabetical by Abbreviation

Abbreviation	Library
Ash. 569	Florence, Biblioteca Medicea-Laurenziana, Ashburnham 569
Ash. 574	Florence, Biblioteca Medicea-Laurenziana, Ashburnham 574
Barb. lat. 3695	Rome, Biblioteca Apostolica Vaticana, Barberino latino 3695
BNCF II.II.61	Florence, Biblioteca Nazionale Centrale, II .II .61 (previously Magliabechiano XIII 44)
BNCF Pal. 204	Florence, Biblioteca Nazionale Centrale, Palatino 204
BNCF Pal. 288	Florence, Biblioteca Nazionale Centrale, Palatino 288
BNCF Pal. 315	Florence, Biblioteca Nazionale Centrale, Palatino 315
Bologna 1072	Bologna, Biblioteca Universitaria, 1072 XI 9
Bologna 177.3	Bologna, Biblioteca Universitaria, 177.3
Chigi L.IV.131	Rome, Biblioteca Apostolica Vaticana, Chigiano L.IV .131
Chigi L.VII.266	Rome, Biblioteca Apostolica Vaticana, Chigiano L.VII .266
Chigi L.VIII.300	Rome, Biblioteca Apostolica Vaticana, Chigiano L.VIII .300
Chigi L.VIII.301	Rome, Biblioteca Apostolica Vaticana, Chigiano L.VIII .301
Chigi M.IV.79	Rome, Biblioteca Apostolica Vaticana, Chigiano M.IV .79
Chigi M.VII.142	Rome, Biblioteca Apostolica Vaticana, Chigiano M.VII .142
FL Pal. 105	Florence, Biblioteca Medicea-Laurenziana, Palatino 105
FL XC. Inf. 37	Florence, Biblioteca Medicea-Laurenziana, XC. Inf. 37
FL XL.43	Florence, Biblioteca Medicea-Laurenziana, XL. 43
Genova A.IX.28	Genova, Biblioteca Universitaria, A.IX. 28
Grey 7 b 5	Cape Town, South African Library, Grey 7 b 5
Lucca 107	Lucca, Archivio di Stato, 107
Lucca 266	Lucca, Archivio di Stato, 266
Magl. VII 1040	Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1040
Magl. VII 1041	Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1041
Magl. VII 1078	Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1078
Magl. VII 1187	Florence, Biblioteca Nazionale Centrale, Magliabechiano VII 1187

Magl. VII 640	Florence, Biblioteca Nazionale Centrale, Magliabechaino VII 640
Marciana 223	Venice, Biblioteca Nazionale Marciana, XIV, lat. 233
Marucelliana C.155	Florence, Biblioteca Marucelliana, C.155
Parmense 1081	Parma, Biblioteca Palatina, Parmense 1081
Patetta 352	Rome, Biblioteca Apostolica Vaticana, Patetta 352
Redi 184	Florence, Biblioteca Medicea-Laurenziana, Rediano 184
Riccardiana 1100, Ricc. 1100	Florence, Biblioteca Riccardiana, 1100
Riccardiana 1118, Ricc. 1118	Florence, Biblioteca Riccardiana, 1118
Riccardiana 1280, Ricc. 1280	Florence, Biblioteca Riccardiana, 1280
Riccardiana 278611, Ricc. 278611	Florence, Biblioteca Riccardiana, 278611
Treviso 43	Treviso, Biblioteca Comunale 43
Trivulziana 193	Milan, Biblioteca Trivulziana 193
Vat. lat. 3195	Rome, Biblioteca Apostolica Vaticana, Vaticano latino 3195
Vat. lat. 3213	Rome, Biblioteca Apostolica Vaticana, Vaticano latino 3213

APPENDIX C: TEXTS AND TRANSLATIONS

1. Carducci, *Cantilene e Ballate Strambotti e Madrigali nei Secoli XIII e XIV*.
2. Corsi, *Poesie Musicali del Trecento*.
3. Corsi, *Rimatori del Trecento*.
4. Franco Sacchetti, *Il Libro delle Rime*.
5. Sapegno, Natalino. *Poeti Minori del Trecento*.
6. Cappelli, Antonio. *Poesie musicali dei secoli XIV, XV e XVI, tratte da vari codici per cura di Antonio Cappelli, con un saggio della musica dei tre secoli*.
7. Bonaventura, Arnaldo. *Il Boccaccio e la musica*.

Text as it appears in <i>PMFC</i>	Text from literary source. Numbers in title line refer to source in bibliography (see above). If more than one source, first # refers to text shown, variants appear in [] and include a number if more than two sources.	Text as it appears in <i>Squarcialupi</i> with number of voices. Superscript number indicates number of voices with text beyond an incipit. Punctuation and diacritics added and abbreviations spelled out.	Translation by Dr. H. Wayne Storey and Maria Storey.
1. I'ò perduto	3	I'ò perduto (2²)	Righo (Arrigo) Belondi
I'ò perduto l'alber e 'l timone;	I' ho perduto l'albero e 'l timone;	I'ò perduto l'alber' e'l timone.	I have lost the mast and the rudder;
Son rott' i remi e canapi dell'orça	Son rotti i remi e' canapi de l'orza	Son rott'i remi et canapi dell'orça,	The oars and bowlines are broken,
Et vivo dispettos' alla mie força.	E vivo dispetto a la mie forza.	Et vivo dispecto salla mie força	And I live in spite of myself.
Con l'onde tempestose fra scogli,	Con l'onde tempestose e fra gli scogli	Con l'onde tempestos'e fra gli scogli,	Among violent waves and between rocks, [and]
Venti contrari i vorre' gire in fondo	Venti contrari, i vorre' gire in fondo	Venti contrari, i vorre' gire i' fondo	Headwinds, I would like to sink deep to the bottom
Per tormi via da questo cieco mondo.	Per tôrmi via da questo cieco mondo.	Per tormi via da questo cieco mondo.	To leave this blind world.
Et non ho speranza né conforto	Et non ho isperanza né conforto	Et non no isperança né conforto.	And I have no hope nor consolation
D'aver bonaccia o ma' riaver porto.	D'aver bonaccia o ma' riaver porto.	D'aver bonaccia o mai riaver porto.	To be becalmed or ever regain harbor.
2. Un bel girfalco	3	Un bel girfalco (2²)	Niccolò Soldanieri

Un bel girfalco sces' alle mie grida.	Un bel girfalco scese a le mie grida:	Un bel girfalco sces' alle mie grida.	A beautiful falcon came down at my call.
Dell'aria 'n bracci' appiombo giù me venne,	De l'aria in braccio a piombo giù mi venne	Dell'aria i' braccio appiombo giù mi venne	From the air he swooped down to my arm
Com'amor volle 'l desio di suo penne.	Com'Amor volle e 'l destro di sue penne.	Com'amor volle e' l disio di suo penne.	with love he longed for the flight of his own feathers.
In piè gli misi e fact' ò ch'ebbe gorda,	In piè gli misi e, fatto ch'ebbe gorga,	In piè gli misi e, facto ch'ebbe gorga,	I made him stand and had him drink
Alcò più assai che non fu la caduta,	Alzò più assai che non fu la caduta,	Alcò più assai che non fu ia caduta,	He flew up much more than he dove,
Onde giuocando il perdé di veduta.	Onde giucando il perde' di veduta:	Onde giucando il perde di veduta.	and in his play I lost sight of him.
Et che ritorni non mi dice 'l core,	E che ritorni non mi dice il core,	Et che ritorni non mi dice'l core,	My heart doesn't feel as if he's coming back,
Che credo che se 'l tengh' altro signore.	Ché credo che se 'l tenga altro signore.	Che credo che se 'l teng'altro signore.	For I believe that another master is keeping him.
3. I' vo' bene	1, 3	I' vo' bene (1¹)	Niccolò Soldanieri
I' vo' bene a chi vol bene a me,	Io vo' [I'voglio] bene a chi vuol bene a me,	I' vo' bene a chi vol bene an me,	I love the one who loves me
Et non amo chi ama propio sè.	E non amo chi ama propio sè.	Et non amo chi ama propio sè.	And I love not the one who loves only herself.
Non son colui che per pigliar la luna,	Non son colui che per pigliar la luna,	Non son colui che per pigliar la luna,	I am not like those who chase the moon,
Consum'al tempo suo e nulla n'à.	Consuma il tempo suo e nulla n' a.	Consum'al tempo suo e nulla n'à.	burning time and winding up with nothing.
Ma, se m'avien com'or m'incontr'ad una,	Ma, se m'avvien c'amor [ch'amor] m'incontri d'una	Ma se m'avien com'oir mi contr'a d'una	But if it happens, like now, that I meet a girl
Che mi si toglia i' dico, "E tu ti sta!"	Che mi si vogla, dico: E tu ti sta – ;	Che mi si tolga i' dico, E tu tti sta!	who turns me down, I say 'You're on your own'
Se mi fa "Lima, lima," et io a lei "Dà, dà,"	Se mi fa: lima, lima, e io a lei dà, dà.		If she says 'Take it, take it', to her I say 'Give me, give me'!
Et così vivo in questa pura fè,	E così vivo in questa pura fe',		Thus I live by this simple belief:
Com' altri in me, così mi sto in altrui,	Com' altri in me, così mi sto in altrui,		as others are to me, thus I am to them;
Di quel ch'i' posso a chi mi dona do.	Di quel ch'i' posso a chi mi dona do.		I give what I can to those who give to me.
Niuno può dir di me vedi colui,	Niuno può dir di me: vedi colui,		No one can say about me: look, there is the one

Che con duo lingue dice, “si e no.”	Che con duo lingue dice, si e no.		who speaks with two tongues: yes and no.
Ma fermo a chi sta fermo sempre sto,	Ma fermo a chi sta fermo sempre sto;		Instead I always stand firm with those who stand firm with me.
S’io l’o al bisogno mio, me à a sè.	S’io l’ho al bisogno mio, me à a sè.		If they serve my needs, they have me to serve theirs.
4. Con gli occhi assai ne miro.	3	Con gli ochi assai (2²)	Cino Rinuccini
Cholgli occhi assay ne miro.	I. - Con gli occhi assai ne miro,	Con gli ochi assai ne miro,	With my eyes I glance at many,
Ma sol’ una nel core ne tiene Amore.	Ma solo una nel core	Ma ssol’ una nel core ne tiene amore	but Love holds only one in my heart
Per chu sempre sospiro.	Ne tiene, Amor, per cui sempre sospiro.	Per chu sempre sospiro	for whom I pine always.
Questo fo per ischudo	II. - Questo fo per iscudo.	Questo fo per iscudo	This I do to shield myself
Et per me ricoprire	E per me' ricoprire	Et per me’ ricoprire	and to protect myself
Et morta’ colpi che sentir mi fay.	I mortal colpi che sentir mi fai.	I mortal colpi che sentir mi fay.	From the mortal blows you make me suffer.
Et tu[,] sempre più crudo,	E tu, sempre più crudo.	Et tu sempre più crudo,	And you, ever crueller,
Tien freddo 'l tuo disire	Tien’ freddo il suo disire	Tien e fredo ‘l suo disire	cool your desire
E fami traditor, né ciò fu’ may.	E fa'mi traditor, né ciò fu mai.	E fa’mi traditor, né cciò fu mai.	and make me a traitor, which I never was before.
Dunque, singnor. che 'l sai.	Dunque, signor, che 'l sai,	Dunque, signor, che 'l sai.	Therefore, you who know it, my Lord.
Scuopri le 'l mio dolore	Scuoprile il mio dolore	Scuoprile el mio dolore.	disclose my sorrow to her.
E dille: e' muore sança colpa in martiro.	E dille: – E’ muore senza colpa in martiro. –	E dille: e’ more sança colpa in martiro.	and tell her: "He's dying, guiltless, in torment."
5. Dè! pon quest’ amor giu!	3, 2	Dè pon quest’amor (2²)	Francesco Landini ⁵
Dè! pon quest' amor giù:	I. - Deh, pon quest'amor giù! [giù]	Dè, pon quest’amor giu!	- Come, put this love aside!
Dich’ a te, mente stolta:	Dico a te, mente stolta.	Dic’ a tte, mente stolta,	I speak to you, foolish mind,
Dove ti se' tu involta?	Dove ti se' tu involta?	Dove tti se ttu in volta?	Where have you turned?
Troppo col tuo pensier rguard’ in su.	Troppo col tuo pensier raguardi 'n sù. [su]	Troppo col tuo pensier rguard’ in su.	Your thoughts wonder too much above your station.
Come se' tanto folle,	- Come se' tanto folle	Come se’ tanto folle	How foolish can you be
Mirar sì alta cosa	Mirar sí [sì] alta cosa	Mirar sì alta cosa	to aim for such a lofty thing
E non misuri te?	E non misuri te? -	et non misuri te?	while not gauging yourself?

Perché quest' amor volle,	- Perché questo Amor volle	Perché quest' amor volle	- This is what Love wanted
Quando sì gratiosa	Quando sí [sì] graziosa	Quando sí gratiosa	when such a pretty
Donna veder mi fé.	Donna veder mi fe'. -	Donna veder mi fe'.	woman he showed me.
- Di lei degno non se';	- Di lei degna non se',	Di lei degno non se';	- You are unworthy of her;
Né a lei degno pare:	Né a lei degno pare	Né a llei degno pare	nor does she think it right
Che tu la deggi amare.	Che tu la deggi amare.	Che tu la degi amare.	that you should love her.
Leva, dunque el disio; non amar più. -	Leva, dunque, 'l disio; non l'amar piú. - [più]	Leva dunque el pensier non amar piu!	Set aside your desire; love her no more.
Levar non potrei maj	- Levar non potrei mai		- I never could tear
Il mio amor da lei,	L'amor mio amor da costei,		my love from her.
Tanto legato m'à.	Tanto legata m'ha. -		so much [Love] bound me to her.
Et tu sempre staraj	- E tu sempre starai		- Then, alas, you shall always be
Con pena e dolglie, o mei!	In pene e degli [de gli] omei		in pain, and she will care not at all about your sorrow.
Tuo non si curerà	Tuoi [tuo] non si curerà. -		
Cierto nessun lo sa,	- Certo nessun lo sa		- Certainly nobody knows
Donna di gran valore,	Donna di gran valore		[that] an excellent woman
A picciol servidore	Ch'a un picciol servidore		did show any mercy to an unimportant servant in his sorrow.
Per sofferença già benigna fu.	Per sofferenza già benigna fu. -		
A questa, chu' non cale	- A questa, cu' non cale		To this lady, who could not care less
Di questa ballatetta,	Di questa ballatetta,		for this little ballad,
Con riverença di'	Con riverenza di'		say respectfully,
Che sa' ben che nol vale;	Che sa ben che nol vale;		that you know full well that he's unworthy;
Ma fuggir la saetta	Ma fuggir la saetta		but he cannot escape the dart
Non può, la qual senti.	Non può, la qual senti [senti]		that he felt
E' si forte'l ferì,	E sí [si] forte ferì		and that wounded him so badly
Che chura pocha pacie.	Che cura poca pace.		that he cares little for peace.
Se tal servo li spiace,	Se tal servo li spiace,		If such a servant fails to please her
Amor lo scusa e la sua gran virtù.	Amor lo scusa e la sua gran virtù. - [virtù]		Love, and its great virtue, forgives him.

6. Non creder, donna, che nessuna sia	4, 1	Non creder, donna (2²)	Franco Sacchetti
Non creder, donna, che nessuna sia	Non creder, donna, che nessuna sia	Non creder, donna, che nessuna sia	My lady, do not believe that any other woman
Donna di me, se non tu, donna mia.	Donna di me, se non tu, donna mia.	Donna di me, se tu ⁷⁵ non tu donna mia.	rules over me apart from you, my lady.
Così potess' i' dimostrarti 'l core,	Così potess'io dimostrarti il core,	Così potess' i' dimostrarti 'l core	I wish I were able to show you my heart
Dove la mente in te ogn'or si posa,	Là dove ognor la mente in te si posa,	Dove la mente in te ognor si posa;	where my mind dwells all the time on you;
Chè ben vedresti in esso stare Amore	Ché ben vedresti in esso stare Amore	Ché ben vedresti in esso stare amore	for you would see clearly that Love resides in it,
E la tua vista bella et amorosa,	E la tua vista bella ed amorosa,	et la tua vista bella et amorosa;	along with your beautiful and love-inspiring image;
A chui servir non è l'alma nascosa	A cui servir non è l'alma nascosa,	A chui servir non è l'alma angosciosa	which my soul openly serves,
Che te servendo pur servir disia.	Che te servendo pur servir disia.	che tie servendo pur servir dysia.	and serving you it still desires to serve you more.
Di questo, lasso! non posso far prova;	Di questo, lasso, non posso far prova.		Of all this, alas! I cannot deliver proof;
Però, donna, deh[!] prova la mia fede;	Però, donna, deh, prova la mia fede;		yet, my lady, go ahead, test my devotion.
E, se per mio effetto altro si trova,	E se per mio effetto altro si trova,		and, should you find it other than I plead,
Non poss'io mai trovar da te mercede	Non poss'io mai trovar da te mercede:		may I never find mercy in you;
Ch'i' t'ho amato et amo, et amar crede	Ch'i' t'ho amato ed amo, ed amar crede		For I have loved you and love you; and to love you always
Te sempre il cor, che fu tuo sempre e fia.	Te sempre il cor, che fu tuo sempre, e fia.		my heart is sure; it always did and shall ever belong to you.
Canzon, sì come se' del mio amor certa,	Canzon, sì come se' del mio cor certa,		O song, as you are certain of my heart.
Così costei fa certa col tuo dire;	Così costei fa certa col tuo dire;		so make her also certain with your words;

⁷⁵ Crossed out in MS

E, se mostrato t'ho la mente aperta.	E se mostrato t'ho la mente aperta,		and if I have opened my mind to you,
Aperto mostra a lei il mio disire;	Aperto mostra a lei il mio disire,		show my desire openly to her,
Si che amando il ver possa sentire,	Sì, che, amando il ver possa sentire,		so that through love she may feel the truth:
Ch'altra non amo nè amar porria.	Ch'altra non amo né amar porria.		that I do not love anybody else, nor could I ever.
7. Per seguir la speranza	2	Per seguir la speranza (3³)	Francesco Landini
Per seguir la speranza che m'ancide,	Per seguir la speranza, che m'ancide	Per seguir la speranza, che m'ancide,	In order to follow the hope that kills me,
Donna, vo cercand'io	Donna, vo cercand'io	Donna, vo cercand'io	Woman, I am trying
Di celato tener el mie disio.	Di celato tenere 'l mio disio.	Di celato tener el mie disio.	To keep my desire hidden.
Ne vogliate, cagion di tanta pena,	Né voglio a te, cagion di tanta pena,	Ne vogliate cagion di tanta pena,	Do not wish, cause for such pain,
El mie grieve tormento discovrire.	El mio greve tormento discovrire,	Questo greve tormento discovrire,	My grievous torment to discover.
Pero che la ragion pur mi raffrena,	Però che la ragion pur mi rafrena:	Però che lla ragion pur mi rafrena,	Given that even reason restrains me,
Dond'io disposto son così morire.	Ond'io disposto son così morire.	Onde disposto son così morire.	Thus I am ready to die like this.
Ma ben ti priego, amor, del Non soffrire,	Ma ben ti prego, Amor, deh, non soffrire	Ma ben ti pregho, amor, de, non soffrire.	But I truly beg you, Love, come on! Don't [let me] suffer.
Ch'i' pera in tale oblio,	Ch'i' pera in tanto oblio:	Ch'io pera in tanto oblio	Make my wish clear to her
Falle palese, tu, il voler mio.	Falle palese tu el voler mio.	Falle palese tu el voler mio.	That I should die in this oblivion.
8. Somma felicità	2, 4, 6	Somma felicità (2²)	Franco Sacchetti
Somma felicità, sommo tesoro	Somma felicità, sommo tesoro	Somma felicità, sommo tesoro	Supreme happiness, supreme treasure
A chi la gratia tuo, donna, possiede	Ha chi la grazia tuo, donna, possiede:	Ac chi lla gratia tuo, donna, possiede;	belongs to whoever possesses your favor, Lady:
Ama colui che'l tuo amor brama et chiede.	Ama colui che 'l tuo amor brama e chiede.	Ama colui che 'l tuo amor brama e chiede.	Love he who longs and asks for your love.
Per te è la 'nfiamma nel mio cor accesa,	Per te la fiamma nel mio cor accesa,	Per te è la 'nfiamma nel mio cor accesa,	For you the flame in my heart is kindled,
Che mi consuma ond'io a morte vegno,	Che mi consuma ond'io a morte vegno,	Che mi consuma ond'io a morte vegno;	which consumes me until I pass into death;
M'induce a disiar quel ch'io non degno.	M'induce a disiar quel ch'io non degno.	M'induce a disiar quel ch'io non degno.	it leads me to desire that of which I am unworthy.
Ma il servo tu, che se' fontana e lume	Ma 'l servo tuo, che [cui] se' fontana		But your servant, you who are spring

	e lume		and light
D'ogni virtù, fra l'altr' onore e pregio,	D'ogni virtù, fra l'altre onore e pregio,		of all virtues, among which are honor and regard,
L'alma benigna tua non l'abbia a sdegno.	L'alma benigna tuo non l'abbia in spregio.		may your benign soul not despise
Trallo del foco omai, che più non arda,	Trallo del foco [di fuoco,] omai, che più non arda,	Trallo del foco omai, che più non arda,	Remove it from the fire at this point, may it not burn anymore,
Che dopo morte aiutar l'or'è tarda.	Ché dop[p]o morte aitar è l'ora tarda.	Ché dopo morte aiutar l'or' e tarda.	for help after death is help too late.
9. Non so qual'	1, 9	Non so qual i mi voglia (1¹)	Giovanni Boccaccio
Non so qual' i' mi voglia:	Non so qual io mi voglia,	Non so qual i mi voglia:	I don't know what I wish for:
O viver o morir per minor doglia.	O viver[e] o morir, per minor doglia.	O viver o morir, per minor doglia.	to live or to die to suffer less.
Morir vorei ch'el viver m'è gravoso,	Morir vorrei, chè 'l viver m' è gravoso	Morir vorre chè'l viver m'è gravoso,	I would long for death, for living is a burden,
Vegendome per altri esser lasciato.	Veggendomi per altri esser lasciato;	Vegendome per altri esser lasciato,	when I see myself left by another,
Et morir non vorrei ché trapassato,	E morir non vorrei, chè trapassato	Et morir non vorre, che trapassato	and I wouldn't want to die, for in death
Più non vedrei il bel vis amoroso,	Più non vedrei il bel viso amoroso;	Più non vedre' il bel vis' amoroso,	I would no longer see that beautiful loving face,
Per chui piangho in vidioso	Per cui piango, invidioso	Per chui piangho invidioso	for which I cry in envy
Di chi l'ha fatto suo et mene spoglia.	Di chi l'ha fatto suo e me ne spoglia.	Di chi l'a fatto suo et me ne spoglia.	of the one who made it his and takes it from me.
10. Sento d'amor	1	Sento d'amor la fiamma (1¹)	Gregorio Calonista di Firenze
Sento d'amor la fiamma e'l gran podere,	Sento d'amor la fiamma e 'l gran podere,	Sento d'amor la fiamma e'l gran podere.	I feel love's flame and great power.
Et vegio che temere	E veggio che temere	Et vegio che temere	And I see that fear
Non si convien chi vuol vincer la prova.	Non si convien chi vuol vincer la prova.	Non si convien chi vuol vincer la prova.	Does not suit he who wants to win the trial.
Ma se fiereça in questa ogn'or si trova,	Ma se fiereza in questa ogn'or si trova,	Ma se fiereça in questa ogn'or si trova,	But if fierceness is forever at the heart of the game,
De[!] che faró?	Dè che faró?	Dè che faró?	for pity's sake what will I do?
I' te 'l dirò,	I' te 'l dirò	I' te 'l dirò.	I will tell you:

Perseverando vincerò la guerra.	Perserverando vincerò la guerra.	Perseverando vincerò la guerra.	Persevering I will win the war.
Non fu d'amor già mai donna sì nova,	Non fu d'amor già mai donna sì nova,		Never was there a woman too new to love,
Che, s' i' vorro	Che, s' i' vorrò		that, if I will want it and follow through,
E seguirò,	E seguirò		
Con suo' potenz' Amor nolla disserra.	Con suo' potenza Amor nolla disserra.		with its power, Love will unlock her.
Non sia però l'ardir contra 'l dovere.	Non sia però l' ardir contra 'l dovere:		Thus let not boldness be against duty.
Anzi si vuol calere	Anzi si vuol calere		Rather one should be sure
Che sdegno di pieta nolla remove.	Che sdegno di pietà nolla remove.		That her disdain for compassion doesn't drive her away.
11. Ben di fortuna	1	Ben di fortuna (2²)	Niccolò Soldanieri
Ben di fortuna non fa ricch' altrui;	Ben di fortuna non fa ricco altrui;	Ben di fortuna non fa ricch' altrui;	Fortune's riches do not make men rich;
Che par che chi più aver del suo si prova,	Chè par che chi più aver del suo si prova	Chè par che chi più aver del suo si prova,	for it seems that the more one tries to have for himself
Più gnudo di virtù ogn'or si trova.	Più nudo di virtù ogn'or si trova.	Più gnudo di virtù ogn'or si trova.	the more stripped of virtue he finds himself.
Tengasi gli occhi alle cose celeste	Tengasi gli occhi alle cose celeste	Tengasi gli occhi alle cose celeste	Keep your eyes focused on celestial matters
E' piedi alle riccheççe fuggitive.	E' piedi alle ricchezze fuggitive.	E' piedi alle riccheççe fuggitive.	and your feet on fleeting riches.
Bea[to] chi quà giù del ciel si veste,	Beato chi quà giù del ciel si veste,	Bea chi quà giù del ciel si veste,	Blessed be he who down here wears the heavenly,
E guai a chi per far pecunia vive!	E guai a chi per far pecunia vive!	E guai a chi per far pecunia vine!	and heaven help the soul who lives for money!
Virtù non ôr fa ricco e ciò si scrive	Virtù non ôr fa ricco; e ciò si scrive	Virtù non oro fa ricco e cciò si scrive,	Virtue, not gold, makes a man rich; and this is written,
Per ch'egli è fermo ben ma di colui	Perch' egli è fermo ben: ma di colui	Perch'egli è fermo bene ma di coluy	for it is the one true thing of value, but of the one
Tesor può dir doman; non son ma fui.	Tesor può dir doman – Non son, ma fui.	Tesor può dir doman: non son ma ffuy.	who can say 'treasure' tomorrow: I am no longer but I once was.
12. Chi 'l ben sofrir non pò	4, 1	Chi ben sofrir (2²)	Franco Sacchetti

Chi 'l ben sofrir non pò Se trova 'l mal, ragion è che 'l sia so.	Chi 'l ben sofrir [soffrir] non pò, [può] Se truova il mal, ragion è ch'el sia so.	Chi ben sofrir non po, Se trova mal ragion è ch'el sie so .	He who can't stand goodness, reason would have it that evil be his who finds it.
Pensa dè ciaschedun ch'al mondo sta Che può venir quel ch'è e che già fu.	Pensar dé' [de'] ciaschedun ch'al mondo sta, Che può venir, quel ch'è e che già fu,	Pensar dé ciaschedun c'al mondo sta Che può venir, quel ch'è e che già fu.	Each one of us in this world must consider that what has been and is may still happen.
Et non seguir ciò che suo voglia da Se quella non misura chon virtù.	E non seguir ciò che sua voglia dà, Se quella non misura con virtù:	Et non seguir ciò che suo volgia da Se quella non misura con virtù.	But what one wants may never come to pass unless one squares one's wishes with virtue.
Che l'uom che chade giù Per ignorança mal si schusa po'.	Ché l'uom che cade giù Per ignoranza, mal si scusa po'.	Che l'uom che cade giù Per ingnorança mal si scusa po'.	The man who falls out of ignorance can hardly find excuses.
S'alcun per suo mal far dal ben partè. Non si dolga d'altrui se non di sè.	S'alcun per suo mal fare [far] dal ben parti, Non si dolga d'altrui se non di sé;		If one through bad deeds strayed away from virtue he should not blame anyone but himself;
Che spese volte tal lamentasi Della fortuna, e esso il mal si fè.	Ché spese volte tal lamentasi De la [della] fortuna, e [et] esso il mal si fe'.		for often those who complain about bad luck are the authors of their own misfortune.
Faccia l'uom ciò ch'el dè, Che le più volte se ne vede prò.	Faccia l'uom ciò ch'el dé', [de'] Ché [chè] le più volte se ne vede pro'.		May man do what he must. for it often turns to one's own advantage.
13. Nel meço già del mar la navicella	4, 1	Nel meço già del mar (2²)	Franco Sacchetti
Nel meço già del mar la navicella Tra l'oriente e l'occident'è giunta	Nel mezzo già del mar la navicella Tra l'oriente e l'occidente è giunta,	Nel meço già del mar la navicella Tra l'oriente e l'occident'è giunta,	On the high seas the little ship has reached a point between east and west,
Che mi men' a ferire scura punta, Col vento tempestoso e quella stella,	Che mi mena a fedir in scura punta. Col vento tempestoso e quella stella	Che mi men'a ferire i scura punta, Col vento tempestoso e quella stella	that leads me toward the dark point of harm, in a tempestuous wind and under that star
La qual fedel mi fece, che più forte,	La qual fedel mi fece, che più forte	La qual fedel mi fece, che più forte,	that made me her faithful servant,

Afretta sua giornat' alla sua morte.	Afretta sua giornata, e [è] la mia morte.	Affretta suo giornata alla mie morte.	[and] hastened the day's end.
Lassua natura força non le dà	Lasso, natura forza non le dà	Lasso, natura força non le dà	Alas! nature does not give the ship the strength
Che ma' per temp' ella die volta 'n cià.	Che ma' per tempo ella dia volta in cià.	Che mai per tenp'ella die volta in cià.	to veer away while there is still time.
14. Non dispregiar virtù	5, 1	Non dispregiar virtù (2²)	Stefano di Cino
Non dispregiar virtù, richo villano, Nè perder tenp'a vincerla con oro,	Non dispregiar virtù, ricco villano, Nè perder tempo a vincerla con oro,	Non dispregiar virtù, richo villano, Nè perder tempo a vincerla con oro;	Do not despise virtue, vile rich man, And don't waste your time trying to overpower it with gold;
Che pur suo fama pass'ogni tesoro.	Ché [chè] pur sua fama passa ogni tesoro.	Ché pur suo fama passa ogni tesoro.	for its reputation alone surpasses any wealth.
De[!] pensa chi tu sse', se mai fortuna,	Deh [Dè] pensa chi tu se'! Se mai Fortuna,	Dè pensa chi ttu sse', se mai fortuna.	Come on, think about who you are! If ever Fortune
Rota volgendo dell'aver ti spoglia,	Rota volgendo, dell'aver ti spoglia,	Rota volgendo dell'aver ti spoglia,	turning its wheel, deprives you of your property,
A che ricorrerai se non a doglia?	A che ricorrerai se non a doglia?	A che ricorrerai se nene a doglia?	What will you turn to if not pain?
Però non biasimar chè 'l ver si trova	Però non biasimar, ché'l [chè 'l] ver si trova	Però non biasimar chè'l ver si trova	Hence do not curse [others], because the truth is found
Che pur infin dimostra la su' prova.	Che pur infin [al fin] dimostra la sua prova.	Che pur infin dimostra la suo prova.	That in the end attests its evidence.
15. O giustitia	6	O giustitia regin' (2²)	Giovanni Boccaccio
O giustitia regin' al mondo freno,	O Giustizia regina, al mondo freno	O giustitia regin' al mondo freno,	Oh, sovereign Justice, constraint on the world,
Mossa d'alta virtù dal sommo cielo,	Mosso dalla virtù del sommo cielo,	Mossa d'alta virtù dal sommo cielo,	moved by the highest virtue from the highest heaven,
Or freda e pigra sta in coverta a velo.	Or fredda e pigra stai coverta a velo.	Or fredda e pigra sta in coverta a velo.	Now cold and idle you take refuge under cover.
Rompe quest' aria e mostr' a tutt' el corso,	Rompi quest' aire, mostra a tutti il corso,	Rompe quest'aire e mostr'a tutt'el corso,	Shatter this atmosphere, show all the way,
Et scendi con tuo forçe e coll'ardire,	E scendi con tua forza e con l'ardire,	Et scendi con tuo forçe e coll'ardire,	and descend with your strength and valor,

Che tal virtù non manchi al buon disire.	Chè tal virtù non manca al buon disire.	Che tal virtù non manchi al buon disyre.	so that such virtue not fail in [our] good desire.
Penda l'usata spada e non con fretta,	Fenda l'usata spada, e non con fretta,	Fenda l'usata spada e non con fretta,	May the worn sword cleave and not in haste,
Che colpi non sien tardi a chi gli aspetta.	Chè e' colpi non fien tardi a chi gli aspetta.	Che colpi non sien tardi a chi gli aspetta.	[But] may these blows not be tardy for those who have earned them.
16. Povero pellegrin salito el monte	4, 1	Povero pellegrin (2²)	Franco Sacchetti
Povero pellegrin salito el monte	Povero pellegrin, salito al monte	Povero pellegrin, salit' el monte	A poor pilgrim, having climbed the mountain
Mi veggio lasso et scender alla valle,	Mi veggio, lasso, e scender a la [alla] valle,	Mi vegio, lasso, et scender alla valle,	I feel myself tired, alas, and make my way down to the valley,
Dove tostano è scur' ogni suo calle.	Dove tostano è scuro ogni suo calle.	Dove tostano e scuro giuso calle	where every path is quickly dark.
O reta vana, diletta e falsa,	O erta vana, diletta e falsa,	O reta vana, diletta e falsa	O vain, delectable and worthless climb
Quanto se' vagha all'ignorante ingegno,	Quanto se' vaga a l'ignorante [all'ignorante] ingegno!	Quanto se' vaga al l'ignorante ingegno!	how easily you lure the ignorant mind!
Guai a chi passa e non riguarda el segno.	Guai a chi passa, e non riguarda il segno!	Guai a chi passa e non riguarda el segno.	Heaven help he who passes and misses the sign.
Passato sono, et vo et sto et corro,	Passato sono, e sto, e vo [e vo e sto] e corro:	Passato sono, et vo, et sto, e corro;	I have passed that way; and I go, and I stop, and I run;
Stella mi doni lume, a cui ricorro.	Stella mi doni lume, a cui ricorro.	Stella mi doni lume, a cui ricorro.	may the star give me the light which I will follow.
17. Tal mi fa guerra	2, 3, 6	Tal mi fa guerra (2²)	Niccolò da Perugia
Tal mi fa guerra, che mi mostra pace	Tal mi fa guerra, che mi mostra pace	Tal mi fa guerra, che mi mostra pace,	Always at war with me, she shows me only peace,
Portando in bocca ognor soave mele,	Portando in bocca ognor soave mèle	Portando in bocca ognor soave mèle;	her mouth always thick with sweet honey;
Et gatta sotto con amaro fele.	E gatta [E gli atti ⁶] sotto con amaro fele.	Et gatta sotto con amaro fele.	and she slinks about with bitter gall.
Dandomi tuttavia del ben mi piace,	Dandomi tuttavia del "ben mi piace",	Dandomi tuttavia del ben mi piace,	Telling me, nonetheless "I truly like him",
Arde sott'acqua e tesse la sua vela,	Orde [Arde ⁶] sott'acqua e tesse la sua	Orde sott'acqua et tesse la sua vela,	she plots under water and weaves her

	tela,		web,
Con dar buon vento alla nascosa vela.	Con dar buon vento a la [alla ⁶] nascosa vela.	Con dar buon vento alla nascosa vela.	sending good wind to the hidden sail.
Ma se vien caso mai ch'i' mi raveggia,	Ma se vien caso ma' ch'i' mi rav[v ⁶]eggia,	Ma sse vien caso mai ch'i' mi raveggia,	But if it were to ever happen that I mend my ways,
I' sarò volpe e non più coccoveggia.	I' sarò volpe e non più coccoveggia.	I' sarò volpe e non più coccoveggia.	I will be the fox and no longer the little owl.

APPENDIX D: TRANSCRIPTIONS

Sq 76v-77

1. I' ò perduto

madrigal

Donato da Firenze
Text by Righe Belondi

1. I'
2. Con

1. I'
2. Con

8

ò per - du - to l'al - ber'
l'on - - - de tem - pe - sto - s'e

ò per - du - to l'al - ber
l'on - - - de tem - pe - sto - se

16

8

e'l ti - mo - - - - ne.
fra gli sco - - - - gli,

e'l ti - mo - - - - ne. Son
fra gli sco - - - - gli. Ven -

24

8

Son
Ven - - - - -

32

8

rot - t'i re - mi et ca - na -
ti con - trari, i vor - re'

rot - t'i re - mi et ca - na -
ti con - trar i vor - re

l'ò perduto

40

pi del - l'or - ça.
gi - re i' fon - do.

pi del - l'or - ça. Et
gi - re i' fon - do. Per

47

Et vi-vo di - spec -
Per tor-mi via da

vi-vo di - spec -
tor-mi via da

56

to sal - la mie for - ça.
que - sto cie - co mon - do.

to sal - la mie for - ça:
que - sto cie - co mon - do.

Ritornello

64

Et

Et

68

non no i - spe - ran - ça né con -

non no i - spe - ran - ça ne con -

l'ò perduto

71
8

for - - - - - to.

for - - - - - to.

75
8

D'a-ver bo-nac-cia o ma' ria - ver por -

D'a - - - ver bo-nac-cia o ma' ria - ver por -

79
8

to.

to

2. Un bel girfalco

Sq f. 71v-72r

madrigal

Donato da Firenze
Text by Niccolò Soldanieri

1. Un
2. In

1. Un
2. In

7

14

bel gir - fal - co sces' al - le mie gri - - -
piè gli mi - si e, fa - cto ch'eb-be gor - - -

bel gir - fal - co sces' al - le mie
piè gli mi - si e fa - cto ch'eb-be

21

- - - - - da.
- - - - - da,

gri - - - - - da.
gor - - - - - da,

28

Del - - - - -
Al - - - - -

Del - - - - -
Al - - - - -

Un bel girfalco

35

l'a-ria i' brac-cio a piom-bo giù me ven -
 cò più as-sai che non fu la ca - du -

l'a-ria i' brac-cio a piombo giù me
 cò più as-sai che non fu la ca-

42

ne Co
 ta, On

ven ne Co
 du ta, On

50

m'a - mor vol - l'el
 de giu - can - do il

57

de - sio di suo pen -
 per - de di ve - du -

m'a - mor vol - le el de - sio di suo pen -
 de giu - can - do il per - de di ve - du -

64

p.

p.

Un bel girfalco

70

ne.
ta.

Ritornello

76

Et che ri - tor - ni non mi di - ce 'l'

82

co - re, Che, che credo che se 'l'

88

ten - gh' altro si - gno - re.

3. I' vo' bene

Sq f.29r

ballata

Gherardello da Firenze
Text by Niccolò Soldanieri

8

1.5.9. I' vo' be - ne a chi vol be - ne an me,
[4. Se mi fa: li - ma, li - ma, e io a lei dà, dà,
[8. Ma fer - mo a chi sta fer - mo sem - pre sto;

7

8

Et non a - mo chi a - ma pro - pio
E co - si vi - vo in que - sta pu - ra
S'io l'ho al bi - so - gno mio, me à a

15

8

sè. 2. Non son co - lu - i che per pi - gliar la
fè'.] 3. Ma se m'a - vien co - m'or m'i' - con - tr'a
sè.] [6. Com' al - tri in me, co - si sto in al -
[7. Niu - no può dir di me: ve - di co -

22

8

lu - - - na, Con - sum' al tem - po su - o e
d'u - - - na, Che mi si tol - ga i' di - co, E
tru - - - i, Di quel ch'i' pos - so a chi mi
lu - - - i, Che con duo lin - gue di - - - ce,

29

8

nul - la n'à.
tu tti sta!
do - na do.]
si e no.]

4. Con gli occhi assai

Sq f.157v

ballata

Francesco Landini
Text by Cino Rinuccini

1.5. Con gli o - chi as - sai ne
4. Dun - que, si - gnor, che'l

mi - ro, Ma sol' u - na nel
sa - i. Scuo - pri-le il mio do -

co - re ne tie - ne a - mo - re, Per chu sem - pre so -
lo-re. E dil - le: e' mo - re san - ça col - pa in mar -

spi ti - ro.
spi ti - ro.

Con gli occhi assai

26

8

2. Que - sto fo - per i - scu -
3. E tu, sem - pre piú - cru -

2. Que - sto fo - per i - scu -
3. E tu, sem - pre piú - cru -

33

8

do, Et per me' ri - co - pri - re I mor-tal
do, Tien' fred-do il suo di - si - re E fa' mi

do, Et per me' ri - co - pri - re I mor-tal
do, Tien' fred-do il suo di - si - re E fa' mi

41

8

col - pi che sen-tir mi fa -
tra - di - tor, né ciò fu ma -

col - pi che sen-tir mi fa -
tra - di - tor, né ciò fu ma -

48

8

y.
i.

y.
i.

5. Dè, pon quest' amor giù!

Sq f. 144r

ballata

Music and text by Francesco Landini

1.5. Dè pon que - st' a - mor giù!
4. Di lei de - gno non se'; Né a lei de - gno stol pa - ta, Do - ve ti la
se' tu in - vol - ta? Trop-po col tuo pen - sier ra -
deg - gi a - ma - re. Le - va, dun - que el [di - si - o]; non

guard' in su. 2. Co - me se' tan - to fol - le,
a - mar più. 3. Per - ché que - st' a - mor vol - le
mi - rar sì al - ta co - sa e non mi - su - ri te?
quan - do sì gra - ti o - sa don - na ve - der mi fe'.

Dè, pon quest' amor giù!

5.9. Dè!
[8. Cier - - - pon que - st' a - mor giù: Di -
[8. Cier - - - pon to nes - sun lo sa, Don -

37
ch' a te, men - te stol - ta: Do - ve ti
na di gran va - lo - re, A pic - ciol
ch' a te, men - te stol - ta: Do - ve ti
na di gran va - lo - re, A pic - ciol

42
se' tu in - vol - ta? Trop - po col tuo pen - sier ra -
ser - vi - do - re Per sof - fe - ren - ça già be -
se' tu in - vol - ta? Trop - po col tuo pen - sier ra -
ser - vi - do - re Per sof - fe - ren - ça già be -

48
- guard' in su. [6. Le - var non po - trei mai
- ni - gna fu.] [7. Et tu sem - pre sta - rai
- guard' in su. [6. Le - var non po - trei mai
- ni - gna fu.] [7. Et tu sem - pre sta - rai

56
Il mi-o a - mor da lei, Tan - to le - ga - to m'à.]
Con pe-na e dol - glie, o mei! Tuo non si cu - re - rà]
Il mi-o a - mor da lei, Tan - to le - ga - to m'à.]
Con pe-na e dol - glie, o mei! Tuo non si cu - re - rà]

Dè, pon quest' amor giù!

9.13. Dè! pon que - st' a - mor giù: Di -
[12. E' si for - te'l fe - ri, Che

9.13. Dè! pon que - st' a - mor giù: Di -
[12. E' si for - te'l fe - ri, Che

68
ch' a te, men - te stol - ta: Do - ve ti
chu - ra po - cha pa - cie. Se tal ser -

ch' a te, men - te stol - ta: Do - ve ti
chu - ra po - cha pa - cie. Se tal ser -

73
se' tu in - vol - ta? Trop-po col tuo pen - sier ra -
vo li spia-cie, A - mor lo scu - sa e la sua -

se' tu in - vol - ta? Trop-po col tuo pen - sier ra -
vo li spia-cie, A - mor lo scu - sa e la sua -

80
guard' in su. [10. A que-sta, chu' non ca - le
gran vir - tù.] [11. Che sa' ben che nol va - le;

guard' in su. [10. A que-sta, chu' non ca - le
gran vir - tù.] [11. Che sa' ben che nol va - le;

87
Di que-sta bal - la - tet - ta, Con ri - ve - ren - ça di'
Ma fug-gir la sa - et - ta Non può, la qual sen - ti.]

Di que-sta bal - la - tet - ta, Con ri - ve - ren - ça di'
Ma fug-gir la sa - et - ta Non può, la qual sen - ti.]

6. Non creder, donna

Sq f.136v

ballata

Francesco Landini

Text by Franco Sacchetti

1. 5. Non cre - der, don - na, che nes -
4. A chui ser - don vir, non è l'al -

8 su - na si - - a Don Che - na di me, se
ma an-go - scio - - sa tie ser - ven - do

15 non tu, don - na mi - - a. 2. Co -
pur ser-vir dy - si - - a. 3. Chè

22 si 3 po - tess 'i di - mo - strar - ti'l co - re Do -
ben ve - dre - sti in es - so sta - re A - mo - re Et -

29 ve la men-te in te o - gnor si po - 3 - - sa;
la tuo vi - sta bel-la,et a - mo - ro - - sa;

Non creder, donna

8 5.9. Non cre - der, don - na, che nes -
[8. Ch'i' t'ho a - ma - to ed a - mo, ed

5.9. Non cre - der, don - na, che nes -
[8. Ch'i' t'ho a - ma - to ed a - mo, ed

43 8 su - na si - - a Don - na di me, se
a - mar cre - - de Te sem - pre il cor, che

su - na si - - a Don - na di me, se
a - mar cre - - de Te sem - pre il cor, che

50 8 non tu don - na mi - - a. [6. Di
fu tuo sem-pre, e fi - - a.] [7. E,

non tu don - na mi - - a. [6. Di
fu tuo sem-pre, e fi - - a.] [7. E,

57 8 que³ - sto, las - so, non pos - so far pro - va. Pe -
se per mio ef - fet - to al - tro si tro - va, Non

que - sto, las - so, non pos - so far pro - va. Pe -
se per mio ef - fet - to al - tro si tro - va, Non

64 8 rò, don - na, deh, pro - va la mia fe³ - - de:]
poss'-io mai tro - var da te mer - ze - - de:]

rò, don - na, deh, pro - va la mia fe - - de:]
poss'-io mai tro - var da te mer - ze - - de:]

Non creder, donna

8 9.13. Non cre - der, don - na, che nes -
 [12. Si, che, a - man - do, il ver pos -

9.13. Non cre - der, don - na, che nes -
 [12. Si, che, a - man - do, il ver pos -

78 8 su - na si - - a, Don - na di me, se
 sa sen - ti - - re, Ch'al - tra non a - mo

su - na si - - a, Don - na di me, se
 sa sen - ti - - re, Ch'al - tra non a - mo

85 8 non tu, don - na mi - - a. [10. Can
 né a - mar por - ri - - a.] [11. E

non tu, don - na mi - - a. [10. Can
 né a - mar por - ri - - a.] [11. E

92 8 zon, si co - me se' del mio a - mor cer - ta, Co -
 se mo - stra - to t'ho la men - te a - per ta, A -

zon, si co - me se' del mio a - mor cer - ta, Co -
 se mo - stra - to t'ho la men - te a - per ta, A -

99 8 si co - stei fa cer - ta col tuo di - - re;]
 per - to mo - stra a lei il mio di - si - - re;]

si co - stei fa cer - ta col tuo di - - re;]
 per - to mo - stra a lei il mio di - si - - re;]

7. Per seguir la speranza

Sq f. 166r

ballata

Music and text by Francesco Landini

1. Per se - guir la spe - ran - ça, che m'an -
 4. Ma ben ti pre - gho, a - mor, de, Non sof -

1. Per se - guir la spe - ran - ça, che m'an
 4. Ma ben ti pre - gho, a - mor, de, Non sof -

1. Per se - guir la spe - ran - ça, che m'an
 4. Ma ben ti pre - gho, a - mor, de, Non sof -

6
 ci - - - - - de, Don - na, vo
 fri - - - - - re. Ch'io pe - ra in

ci - - - - - de, Don - na, vo
 fri - - - - - re. Ch'io pe - ra in

ci - - - - - de, Don - na,
 - fri - - - - - re. Ch'io pe -

13
 cer - can - d'i - - - - - o Di
 tan - to o - bli - - - - - o, Fal -

cer - can - d'i - - - - - o Di
 tan - to o - bli - - - - - o, Fal -

vo cer-can - d'i - - - - - o Di
 ra in tan-to o - bli - - - - - o, Fal -

Per seguir la speranza

20

ce - la - to - te - ner el
le - pa - le - se, tu, el

23

mie di - si - o.
vo - ler mi - o.

30

2. Ne vo - glia - te, ca - gion di tan - ta pe -
3. Pe - - - rò che la ra - gion pur mi raf - fre -

Per seguir la speranza

37

na, Que - sto gre - ve tor - men - to
na, On - de dis - po - sto son co -

46

di - sco - vri - re,
si mo - ri - re.

8. Somma felicità

Sq f.127v

madrigal

Francesco Landini

Text by Franco Sacchetti

1. Som
2. [Per]
3. Ma

1. Som
2. [Per]
3. Ma

8

Som - ma fe - li - ci - tà, som - mo te - so -
Per te è la 'n - fiam - ma nel mio cor ac - ce -
Ma il ser - vo tuo, che se' fon - ta - na e lu -

8

Som - ma fe - li - ci - tà, som - mo te - so -
Per te è la 'n - fiam - ma nel mio cor ac - ce -
Ma il ser - vo tuo, che se' fon - ta - na e lu -

15

ro
sa,
me

8

ro Ac
sa, Che
me D'o

22

8

Ac
Che
D'o

Somma felicità

29

chi la gra-tia tuo, don - na, pos - sie -
 mi con-su-ma on - d'io a mor - te ve -
 gni vir-tù, fra l'al - tre o - no - re e pre -

chi la gra-tia tuo, don - na, pos - sie -
 mi con-su-ma on - d'io a mor - te ve -
 gni vir-tù, fra l'al - tre o - no - re e pre -

36

de:
 gno;
 gio,

de:
 gno,
 gio,

43

A
 M'in
 L'al

A
 M'in
 L'al

50

A - ma co - lui che 'l tuo a-mor bra - ma e chie -
 M'in - du-ce a di - si - ar quel ch'io non de -
 L'al - ma be - ni - gna tuo non l'ab - bia in spre -

ma co - lui che 'l tuo a - mor bra - ma e chie -
 du - ce a di - si - ar quel ch'io non de -
 ma be - ni - gna tuo non l'ab - bia in spre -

Somma felicità

57

64

71

de.
gno.
gio.]

de.
gno.
gio.]

Ritornello

76

Tral - - - - - lo del fo - co o-mai, che

Tral - - - - - lo del fo - co o-mai, che

Somma felicità

81
 più non ar - - - da, Ché
 più non ar - - - da, Ché

86
 do - po mor - te a - iu - tar l'or' è tar - - -
 do - po mor - te a - iu - tar l'or' è tar - - -

90
 - - - - - da.
 - - - - - da.

The musical score is written for two voices, likely Soprano and Alto, in a 2/4 time signature. The key signature has one flat (B-flat). The score is divided into three systems, each with two staves. The first system (measures 81-85) features a melodic line in the upper staff and a supporting line in the lower staff, both with lyrics. The second system (measures 86-90) continues the melody and accompaniment. The third system (measures 91-95) concludes the phrase with a final note and a double bar line. The lyrics are in Italian and express a sense of hope and happiness.

9. Non so qual

ballata

Sq f.47r

Lorenzo da Firenze
Text by Giovanni Boccaccio

1.5. Non so qual
4. Per chui pian-

io mi vo - - - - - glia: O
gho, in-vi - dio - - - - - so Di

vi - ver o mo - rir, per mi - nor do - - - - - glia.
chi l' ha fat - to suo e me ne spo - - - - - glia.

2. Mo - - - - -
3. E - - - - -

rir vor - re, chè'l vi - ver m'è gra - vo - - - - - so, Veg
mo - rir non vor - rei, chè tra - pas - sa - - - - - to Più

24 gen - do - mi per al - tri es - ser la - scia - - - - - to,
non ve - dre' il bel vis' a - mo - ro - - - - - so,

10. Sento d'amor

Sq f. 50

ballata

Lorenzo da Firenze

Text by Gregorio Calonista da Firenze

1.5. Sen - - - - - to d'a - mor la fiam - ma e'l
[4. Non sia pe - rò l'ar - dir con -

8 gran po - de - - - - - re.
tra'l do - ve - - - - - re.

16 Et ve - gio che
An - - - - - zi si vuol

23 te - - - me - re Non
ca - - - le - re Che

30 si con - vien chi vuol vin - cer la pro - - - - -
sde-gno di pie - tà nol - la ri - mo - - - - -

37 - - - - - va.
- - - - - va.]

45 2. Ma se fier - e - ça in
[3. Non fu d'a - mor già

53 que - sta o - gn'or si tro - va, "Dè che fa-rò?" I' te'l di - rò. Per -
mai don - na si no - va, Che, s'i' vor-ro E se - gui - rò, Con

61 se - ve - ran - do vin - ce - rò la guer - ra.
suo' po - ten - za A - mor nol - la dis - - - - - ser - ra.]

Ben di fortuna

52

8

E' pie - di al - le ric - cheç - çe fug - gi -
 E guai a chi per far pe - cu - ni - a -

62

8

ti - - - - - ve.
 vi - - - - - ve!

ti - - - - - ve.
 vi - - - - - ve!

12. Chi'l ben sofrir

Sq f.88v-89r

ballata

Niccolò da Perugia

Text by Franco Sacchetti

1.8. Chi[l] ben so - frir non po, Se tro - va mal ra -
4. Che l'uom che ca - de giù Per in - gno - ran - ça
7. Fac - cia l'uom ciò ch'el de', chè le più vol - te

gion è ch'el sie so.
mal sì scu - sa po'.
se ne ve - de ve - de pro'.]

2. Pen - sar dé cia - sche - dun c'al mon - do sta
3. Et non se - guir ciò che suo vo - glia da
5. S'al - cun per suo mal far dal ben par - ti,
6. Ché spes-se vol - te tal la - men - ta - si

Che può ve - nir, quel ch'e e che già fu.
Se quel - la non mi - su - ra con vir - tù.
non si do - lga d'al - trui se non di sé;
del - la for - tu - na, et es - so il mal si fe'.]

13. Nel meço già del mar

Sq f. 81v-82r

madrigal

Niccolò da Perugia

Text by Franco Sacchetti

1. Nel
2. Col

me - ço già del mar la na - vi - cel - - - - -
ven - to tem - pe - sto - so e quel - la stel - - - - -

la
la,
la,
la,

Tra
La
Tra
La

l'o - ri - en - te e l'oc-ci-den-tè giun - - - - -
qual fe - del mi fe-ce, che più for - - - - -

Nel meço già del mar

46

ta,
te,

ta,
te,

55

Che mi me - n' a fe - ri - re scu - ra pun -
Af - fret - ta suo gior - na - ta al-la mie mor -

Che mi me - n' a fe - ri - re scu - ra pun -
Af - fret - ta suo gior - na - ta al-la mie mor -

63

ta,
te,

ta,
te,

72

ta,
te,

ta,
te,

Ritornello

80

Las - so, na - tu - ra for - ça non le

Las - so, na - tu - ra for - ça non le

Nel meço già del mar

88

8

dà Che mai per tenp' el-
dà Che mai per tenp' el-

96

8

la die vol - ta in cià.
la die vol - ta in cià.

14. Non dispregiar virtù

Sq f.87r

madrigal

Niccolò da Perugia

Text by Steffano di Cina

7

di - spre-giar vir - tù, ri - cho vil - la - - -
pen - sa chi ttu sse', se mai for - tu - - -

[non]

di - spre-giar vir - tù, ri - cho vil - la - - -
pen - sa chi ttu sse, se mai for - tu - - -

13

no,
na.

no,
na.

19

Nè per - der tem-po a vin - cer -
Ro - ta vol-gen-do dell' - a -

25

la con o - - - - -
ver ti spo - - - - -

la con o - - - - -
ver ti spo - - - - -

Non dispregiar virtù

31

ro;
glia,
ro,
glia,

37

Ché
A
pur suo fa - ma
che ri - cor - re -

43

pas - sa o - gni te - so -
rai se ne - ne a do -

49

ro.
glia?
ro.
glia?

Ritornello

55

Pe - rò non bia - si - mar chè'l
Pe - rò non bia - si - mar chè'l

Non dispregiar virtù

61
8

ver si tro - - - - - va

ver si tro - - - - - va

Detailed description: This system contains measures 61 through 66. The vocal line (treble clef) begins with a half note G4, followed by a half note A4, and then a half note B4 with a sharp sign. This is followed by a triplet of eighth notes (G4, A4, B4), then a quarter note G4, and a half note F#4. The final measure of this system has a whole note G4. The piano accompaniment (bass clef) consists of a half note G3, a half note F#3, and a half note E3. The lyrics 'ver si tro - - - - - va' are written below both staves.

67
8

Che pur in - fin di - mo - stra

Che pur in - fin di - mo - stra

Detailed description: This system contains measures 67 through 72. The vocal line (treble clef) starts with a whole rest, followed by a half note G4, and then a triplet of eighth notes (G4, A4, B4). This is followed by a quarter note G4, a half note F#4, and a half note E4. The final measure of this system has a whole note G4. The piano accompaniment (bass clef) consists of a half note G3, a half note F#3, and a half note E3. The lyrics 'Che pur in - fin di - mo - stra' are written below both staves.

73
8

la suo pro - - - - - va.

la suo pro - - - - - va.

Detailed description: This system contains measures 73 through 78. The vocal line (treble clef) begins with a half note G4, followed by a half note A4, and then a half note B4 with a sharp sign. This is followed by a triplet of eighth notes (G4, A4, B4), then a quarter note G4, and a half note F#4. The final measure of this system has a whole note G4. The piano accompaniment (bass clef) consists of a half note G3, a half note F#3, and a half note E3. The lyrics 'la suo pro - - - - - va.' are written below both staves.

15. O giustizia

Sq f.84v-85r

Niccolò da Perugia (2nd half 14th century)

Text by Giovanni Boccaccio

O

giu - sti - tia re - gi - n'al mon - do fre - - - - -

giu - sti - tia re - gi - n'al mon - do fre - - - - -

no,

no, Mos - - - - -

Mos - sa d'al - ta vir - tù dal som - mo cie - - - - -

sa d'al - ta vir - tù dal som - mo cie - - - - -

lo, Or fred - da e pi - gra

lo, Or fred - da e

sta in co - ver - ta a ve - lo. Rom - pe que - st'a - ria e mo - stra

pi - gra sta in co - ver - t'a ve - lo Rom - pe que - st'a - ria e mo - stra

O giustitia

37
 8 tut - t'el cor - so, Et
 tut - t'el cor - so, Et

43
 8 scendi con tuo forçe e col - l'ar - di - - -
 scendi con tuo forçe e coH'ar - di - - -

49
 8 re,
 re,

55
 8 Che tal vir-tù non man - chi al buon di - sy -
 Che tal vir - tù non man-chi al buon di -

61
 8 sy - - - - -
 sy - - - - -

67
 8 re.
 re.

O giustizia

Ritornello

73 *.d.*
Fen - - - - - da l'u - sa - ta spa -

77
da e non con fret - - - - - ta,
da l'u - sa - ta spa - da e non con fret - - - - - ta,

81
Che *3* col - pi non sien tar - di a chi gli a - spet -
Che *3* col - pi non sien tar - di a chi gli a - spet -

85
- - - - - ta.
- - - - - ta.

16. Povero pellegrin

Sq f.84r

madrigal

Niccolò da Perugia
Text by Franco Sacchetti

8

1. Po - - - - - ve - ro pel - le -
2. O [er - ta] va - na,

6

8

grin, sa - li - t'el mon - te Po-ver' pel-le-grin, sa - li - t'el mon -
di - let - to - sa_e fal - sa, [Er-ta] va-na, di - let - to - sa_e fal -

11

8

te sa, Mi ve - gio, las - so_e
sa, Quan - to se' va - gha_a

16

8

scen - der al - la val - - - - -
l'i - gno - ran - te_in - ge - - - - -

21

8

le, Do - - -
gno! Guai

le, Do - - -
gno! Guai

Povero pellegrin

26

ve to sta no è scu ro o gni suo cal
a chi pas sa e non ri guar da il se

32

ve to sta no è scu ro o gni suo cal
a chi pas sa e non ri guar da il se

38

le.
gno!

Ritornello

43

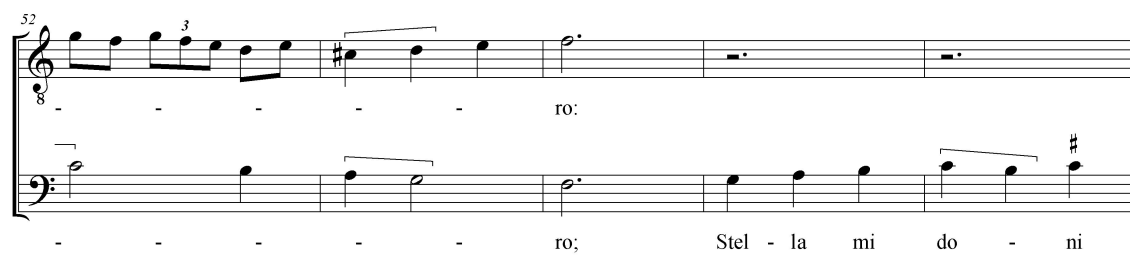
Pas sa to so

47

no e vo e sto e cor

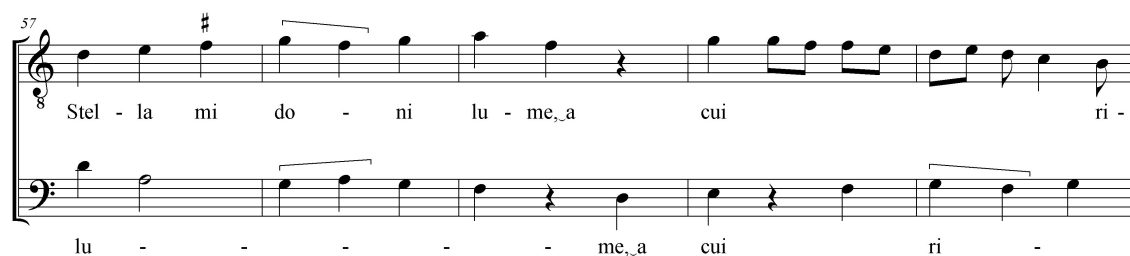
Povero pellegrin

52



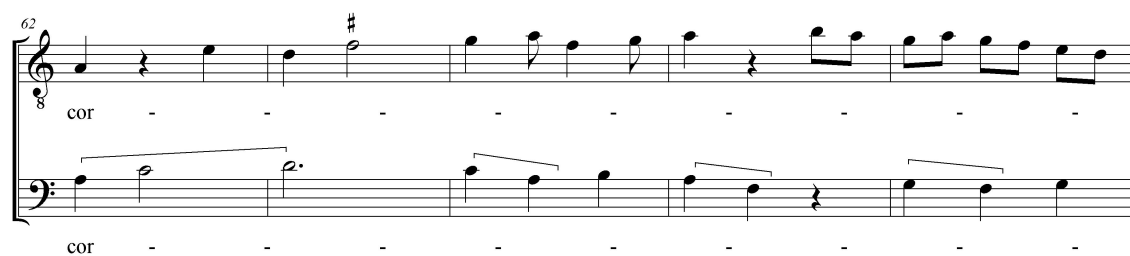
ro: Stel - la mi do - ni

57



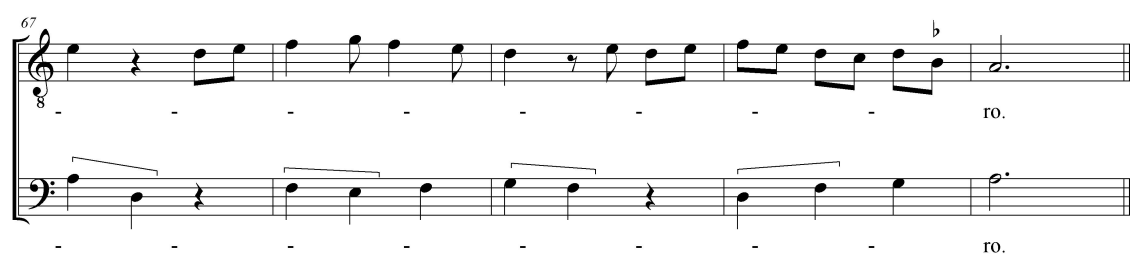
Stel - la mi do - ni lu - me, a cui ri -
lu - me, a cui ri -

62



cor - cor -

67



ro. ro.

17. Tal mi fa guerra

Sq f. 91r

madrigal

Music and text by Niccolò da Perugia

8

1. Tal mi fa
2. Dan do - mi

Tal mi fa
2. Dan do - mi

9

8

guer - ra, che mi mo - stra pa -
tut - ta via del "ben mi pia -

guer - ra, che mi mo - stra pa -
tut - ta via del "ben mi pia -

18

8

ce, Por - tan - do in boc - ca o - gnor soa -
ce", Or - de sot - t'ac - qua e tes - se la

ce, Por - tan - do in boc - ca o - gnor
ce", Or - de sot - t'ac - qua e tes - se

26

8

ve mè - - - - - le;
sua te - - - - - la,

soa - ve mè - - - - - le
la sua te - - - - - la,

35

8

E gat - ta sot - to con a - ma - ro fe -
Con dar buon ven - to a lla na - sco - sa ve -

E gat - ta sot - to con a - ma - ro fe -
Con dar buon ven - to a lla na - sco - sa ve -

Tal mi fa guerra

44

le. E
la. Con

52

gat - ta sot - to con a - ma - ro fe - le.
dar buon ven - to a lla na - sco - sa ve - la.

E Con gat - ta sot - to con a - ma - ro fe - le.
Con dar buon ven - to a lla na - sco - sa ve - la.

Ritornello

61

Ma sse vien ca - so mai ch'i' mi ra - veg - -

Ma se vien ca - so ma' ch'i' mi ra - veg - -

67

gia, l' sa - rò vol - pe e non più

gia, l' sa - rò vol - pe e non più

75

coc - co - veg - - - gia.

coc - co - veg - - - gia.

APPENDIX E: CRITICAL NOTES

1. I' ò perduto
 Source: Sq f76v-77r
 m.23 and m. 45 – initial syllable in T moved to start of melodic line
 m. 54-55, sinaresi on *via*
 Diafele between *no isperança*
2. Un bel girfalco
 Source: Sq f71v-72r
 Ritornello has repeated printed syllable
3. I' vo' bene
 Source: f.29r
 Additional text from *Cantelina e Balleti*
4. Con gli occhi assai notes
 Source: Sq f157v
 # on low B in bottom voice but refers to nothing.
 Flat in m.35 appears after the a.
 Triplets are in void notation
 Transcription. Beamed eighths according to pattern, sometime *perfecta*, sometimes *imperfecta*
5. Dè! pon quest amor
 Source: Sq. 144r
 Sq has only one full ballata form, complete text in PAN (f.2)
 PAN begins at different pitch level (G/D with b-flat in upper voice).
 F-natural in tenor line on "Dove" is flat in Sq
 v. 4 tenor underlay adjusted for better wordstress
6. Non creder
 Source: Sq 136v
 SQ and PIT start C and then O at m.7 in both parts, PAN only in tenor
 m.23 - tenor. C in SQ. Used D from PAN
 A and B sections set in both parts
 m8, beat 3 PAN and PIT have fg minims. SQ has ef minims
 m11 PIT has breve + breve rest in both parts
 m15, 2nd note is C in both PAN and PIT
 m21, PAN doesn't have 3rd beat c
 m32, beat 2, SQ has c, PAN & PIT have d.
 Verse 2, sinalefe on *Mente in*.
7. Per seguir la speranza
 Source: Sq 166r
 V.4 *tanto* in all concordances but PAN, which has *tale*.
 2nd verse - *Questo greve tormento* in Sq and PAN, not *El mie grieve* as in Reina codex.
8. Somma felicità
 Source: Sq f127v
 V.3 from Corsi
 B-flats put in signature in tenor despite lacking in first and last system. Attrib. to scribal error.
9. Non so qual
 Source: Sq f47r
 v.2 sinalefe *per altri esser* to maintain endecasillabo

m.18 and 19 no triplets indicated in MS

10. Sento notes

Source: Sq50r
m58, last note b not d as in Marrocco
m. 14-15 - Included *pause brevis*
SQ contains ripresa and one piedi.
Missing volta and last ripresa. Text
in Carducci, *Cantilene e ballate*, 313.

11. Ben di fortuna

Source: Sq 89v
m. 23 rhythm corrected from
Marrocco
m 52 tenor. Note corrected from
Marrocco
Updated word-underlay from
Marrocco
Marrocco mistakenly claims this is
[o.].

12. Chi'l ben soffrir

Source: Sq 88v-89r
vv. 5-7 from Carducci, *Cantilene e
ballete*, 238.

m12 tenor - SQ has breve rest, Lo has
SB rest. Transcribed as SB rest
m22 included breve rest that
Marrocco didn't in PMFC.
m27 tenor - 2nd note is a SB in SQ,
Brevis altera in Lo. Transc. as brevis
altera

13. Nel meco notes

Source: 81v-82r
v.1, *l'oriente e l'occident'è*. Squar.
and PIT clearly have extra minim to
show dialefe and accommodate e
syllable, making 12-syllable line.
Repeated application of via naturae to
correct insufficient number of notes
in superius m20, 25, 35, 37, 46, 50,
55, 66, 68, 75, in tenor m 58.

No triplets indicated in m90.

14. Non dispregiar notes

Source: Sq 87r
m. 2 - Pit has G#, Sq has sharp on F
Ficta in parens = actual sharps present
in PIT. In bar 32 there is a sharp
below the written F, which is in
ligature. Can't make anything of this.

15. O giustitia

Source: Sq 84v-85r
A section *covert a vela* Dialese in
superius, sinalefe in tenor.
First letter of ritornello is not a p as
transcribed by Marrocco, it's an f.

Et scendi con tuo forçe e con l'ardire
reads *e coll'ardire* in tenor. Used
tenor for transcription.

16. Povero pellegrin

Source: Sq 84r
m30m cantus. MS has *giuso*. Tenor ib
both MS and Modern source has
ogni. used *ogni*
Second verse - MS *reta* - used instead
erta
Ritornello – dialefe for *e vo, e sto e
corro* in tenor. Cantus can sing *sto*
where it is, and add the *e* to the first
note of 50 (As it looks in Sq)
Bar 32 - in cantus - Semibreve + SB
rest, in tenor - last note of ligature
should be Breve, not long. Needed to
double values here to correct bar.
Adjusted word underlay mm 25-30

17. Tal mi fa guerra notes

Source: Sq 91
m13 *via naturae* on second minim to
correct rhythm, MS has m/m/sb.
Examples of sinalefe and dialefe in
2nd line. *Portando in bocca ignore
soave mele*.

APPENDIX E: FOREIGN TEXTS

Footnote 9

Source: *Marchetti de Padua: Pomerium*, Corpus Scriptorum de Musica 6. Edited by Giuseppe Vecchi (Rome: American Institute of Musicology, 1961), 161.

Tempus autem imperfectum deficit a perfecto in tertia parte sui ad minus, quod sic probamus.

Footnote 11

Source: Vecchi, ed. *Pomerium*, 167.

“Duae ergo semibreves constituuntur priscilicet in valore, et aequivalent duabus de tribus primariae divisionis temporis perfecti. Et ideo debent similiter figurari, et ad invicem in valore, et in natura etiam sunt aequales . . .”

Footnote 15

Source: Vecchi, ed. *Pomerium*, 171.

Dicimus enim quod omnis numerus in divisione duarum rerum semper invenitur, vel potest inveniri, in ambabus; et tamen nulla pars alicuius rei potest esse media inter ipsam et alteram rem, sicut si duae lineae dividantur, divisio binaria, ternaria, quaternaria et omnis divisio potest reperiri in unaquaque; et tamen pars unius lineae nunquam potest esse medium inter ipsam et aliam lineam. Quantumcunque ergo procedis dividendo tempus imperfectum in partes diversas, tu incedis in eundem numerum partium, sicut tu faciebas dividendo tempus perfectum in suas. Nulla tamen pars temporis imperfecti potest esse unquam media inter ipsam et tempus perfectum, nec omnes simul, cum natura temporis imperfecti, de se et essentialiter, sit distincta a natura temporis perfecti: quod maxime patet in modo cantandi de tempore perfecto et imperfecto.

Footnote 19

Source: G. Vecchi, "Anonimi Rubrice brevis," *Quadrivium* 10 (1969): 128-34. Thesarus Musicarum Latinarum, http://www.chmtl.indiana.edu/tml/14th/ANORUB_TEXT.html (accessed October 14, 2012).

Duodenaria

Tempus perfectam recte est illud in quo ponuntur duodecim semibreves que vocantur minime.

Novenaria

Item idem tempus in quantitate, ubi tres semibreves ponuntur pro tempore et vocantur maiores, ut supra dictum est; sed dividuntur in novem, et non in duodecim, que vocantur minime.

Senaria perfecta

Tempus hoc perfectum est quantum ad divisionem, quia dividitur in tres partes et postea in sex et non ultra, propter suam velocitatem modi cantandi, sed quantum ad quantitatem est pro medietate temporis superioris perfecti divisi in duodecim; et dicitur tempus hoc minus perfectum.

Ternaria

Tempus hoc perfectum est quantum ad divisionem, quia dividitur in tres et non ultra, propter suam velocitatem; sed quantum ad quantitatem sui est pro tertia parte temporis perfecti superius divisum in novem, [. . .] Est autem istud tempus pro medietate imperfecti divisi in sex, qui dicitur senarius Gallicus, et de modo Gallico in quantitate.

Octonaria

Hoc tempus dicitur imperfectum, quia dividitur in duas partes equales. Hoc tempus imperfectum deficit a perfecto superiori diviso in duodecim in tertia parte; octo autem semibreves vocantur minime . . .

Quaternaria

Tempus hoc imperfectum dicitur minus, quia dividitur in duas partes equales, post hec in quattuor.

French senaria (imperfect)

Hoc autem tempus dicitur imperfectum recte [. . .] Hoc autem tempus imperfectum deficit a perfecto superius diviso in novem in tertia parte.

Footnote 21

Source: F. Alberto Gallo. *La Teoria della notazione in italia dalla fine del XIII all'inizio del XV secolo*. (Bologna: Tamari Editori, 1966): 65.

Le Rubriche breves descrivono un sistema in fase di trasformazione sotto l'influsso arsnovistico, in una posizione ancora incerta, quasi di equilibrio tra l'impostazione antiqua e quella moderna. Il testo che offre invece in forma ben definita il nuovo inquadramento sistematico di tutte le misure, fissandone anche in termini scientificamente precisi le diverse estensioni temporali, è il Liber de musica di Johannes Vetulus de Anagnia.

Footnote 29 – Vetulus

Source: Liber de musica Iohannis Vetuli de Anagnia, ed. Frederick Hammond, Corpus scriptorum de musica, vol. 27 (n.p.: American Institute of Musicology, 1977), 26-97. Thesaurus Muscarum Latinarum, http://www.chmtl.indiana.edu/tml/14th/VERLDM_TEXT.html (accessed October 19, 2012).

Et per istas quattuor divisiones omnes modi et divisiones cognosci, figurari et praticari possunt, ut per exemplum patet inferius. Quaeritur quare divisio 12a et 8a non figurantur. Respondetur; Quia cum tempus 12 sit compositum ex tribus temporibus 4 divisionis et tempus divisionis 8 ex duobus. Et imperfectis divisionibus, videlicet in 12am et 8am, requiruntur multae figurae varia et diversae et specialiter semibreves caudatae variis et diversis modis. Et ipsae et

aliae divisiones possunt figurari et cognosci per tres solas notas, videlicet per semibreve maiorem, minorem et minimam.

Footnote 31

Source: Prosdocimus de Beldemandi. Claudio Sartori, ed. *La notazione italiana del trecento in una redazione inedita del "Tractatus practice cantus mensurabilis ad modum ytallicorum" di Prosdocimo de Beldemandis* (Firenze: Leo S. Olschki, 1938), 35-71. Thesaurus Musicarum Latinarum, http://www.chmtl.indiana.edu/tml/15th/PROTRAY_TEXT.html (accessed October 19, 2012).

Nec dicendum est hanc artem Ytalicam ponere pluralitatem sine necessitate in ponendo mensuram octenariam que duplex quaternaria esse videtur, et mensuram duodenariam que triplex quaternaria reputatur, cum mensura quaternaria taliter multiplicata ad hoc sufficiat, quoniam si bene consideramus, tales due mesure, scilicet: duodenaria et octenaria non posite sunt absque necessitate. Unde scire debes, quod due sunt fractiones rationabiles, et dulciter cantabiles, reperte inter minimam et semiminimam que in dupla proportionem ad minimam cantatur, scilicet fractio ad minimam sexquialtera, propter quam fractionem invente sunt semiminime cum cauda retorta et ad superius reflexa de quibus facta est superius mentio, et fractio ad minimam sexquiertia, propter quam invente sunt iste due mesure iam recitate scilicet mensura octenaria et mensura duodenaria quas si bene considerabimus, et ipsas aliquantulum stricte cantabimus, inveniemus octenariam mensuram ad senariam reduci, et duodenariam ad novenariam, que ambe mesure maiores, ad ambas mensuras minores, in sexquiertia proportionem se habent, ut apparet, et sic tales mesure non posite sunt sine necessitate, cum talem proportionem sexquiertiam satis necessarium habere non possemus absque istarum duarum mensurarum positione. Sed bene posite fuissent sine necessitate si sub suo proprio esse cantate fuissent et non stricte ut octenaria duplex quaternaria et duodenaria triplex quaternaria pro ut quandoque faciunt ignorantes cantores Ytallici qui dicunt quod non semper tempus octenarium et tempus duodenarium ad senarium et novenarium cantari habent in proportionem sexquiertia, sed quod aliquando octenarium sub modo duplicis quaternarii et duodenarium [-49-] sub modo triplicis quaternarii cantari habent. Sed istis non est attendendum quia male et false loquuntur propter rationes iam adductas.

Footnote 32

Source: same as 31 above.

Ars practice cantus mensurabilis duplex reperitur. Ars scilicet Ytalica qua soli Ytalici ad presens utuntur: et ars Gallica quam omnes latine littere Ytalicis exceptis ad presens amplectuntur, dato quod a modico tempore citra, ipsa arte Gallica etiam utantur Ytalici . . .

Footnote 53

Source: Dante, *De vulgari eloquentia*, II, 5.

Quorum omnium endecasillabum videtur esse superbius, tam temporis occupatione quam capacitate sententie, constructionis et vocabulorum.

Footnote 56

Source: Giusto Grion, *Delle Rime Volgari: Trattato di Antonio da Tempo* (Bologna: Forni, 1869), 182-183.

Caesura, over divisione del verso che se clama pausa, la quai sia bella e condecante, se pò far in la terza sillaba, ut ubi: "Cum' impio è/ chi no sta cum peccatore!," in la quarta, ut ubi: "Poco parlar/ è de collor ch'èn sazi," in la quinta, ut ubi: "El bon rectore è/ quel che i soi nutrica," in sexta, ut ubi: "Non ti dismentegar/ l'alto commando," in la septima, ut ubi: "Chi de l'amor divino/ pur se impiglia." Ulterius nulla caesura sive divisio fit, nisi forsan per artis ignaros. Ma la quinta e la septima caesura son più consonante a la suavitate.

Footnote 66

Source: Jacobi Leodiensis *Speculum musicae*, ed. Roger Bragard, *Corpus scriptorum de musica*, vol. 3/4 ([Rome]: American Institute of Musicology, 1963), 1-126. *Thesaurus Musicarum Latinarum*, http://www.chmtl.indiana.edu/tml/14th/JACSP4_TEXT.html (accessed October 19, 2012).

Cadentia, quantum ad prawsens spectat propositum, videtur dicere quendam ordinem vel naturalem inclinationem imperfectionis concordiae ad perfectiorem. Imperfectum enim ad perfectionem naturaliter videtur inclinari, sicut ad melius esse, et quod est debile per rem fortiorem et stabilem cupit sustentari. Cadentia igitur in consonantiis dicitur, cum imperfecta concordia perfectiorem concordiam sibi propinquam attingere nititur ut cadat in illam et illi iungatur . . .

Footnote 69

Source: Dante, *De vulgari eloquentia*, II, 9.

Nec etiam pretermictendum est quin iterum asseramus pedes ab invicem necessario carminum et sillabarum equalitatem et habitudinem accipere, quia non aliter cantus repetitio fieri posset. Hoc idem in versibus esse servandum astruimus.

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